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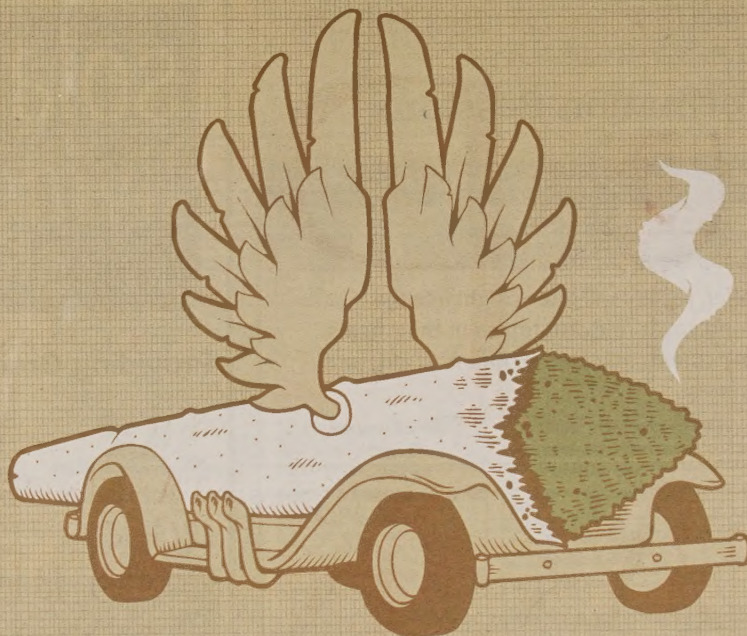
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The Redevelopment and Treasure Island commissions wield the power of multimillion dollar contracts and the ability to destroy a community near you.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

Imagine if the next mayor of San Francisco was chosen in public. I don't mean the supervisors voting in public — they'll have to do that at some point anyway. I mean the various possible candidates going through a process that allows the public to see who's on the short list — and where those candidates are on the issues.

Sup. John Avalos, with the backing of his colleagues Chris Daly and David Campos, have started the process by suggesting that the board nominate candidates, soon. The idea, Avalos says, is to get a new mayor chosen early so that person can start on the transition process and get up to speed on leading the city.

But there are further steps here. When the supervisors nominate candidates for less significant offices, the Rules Committee holds a hearing and discusses the nominees. What if the supervisors, meeting as a Committee of the Whole, nominated, say, a half-dozen people for the job of interim mayor — then asked each candidate to appear before the group and answer questions?

The voters just overwhelmingly approved a charter amendment that will require the next mayor to appear at a board meeting once a month. There's no reason the candidates shouldn't do the same.

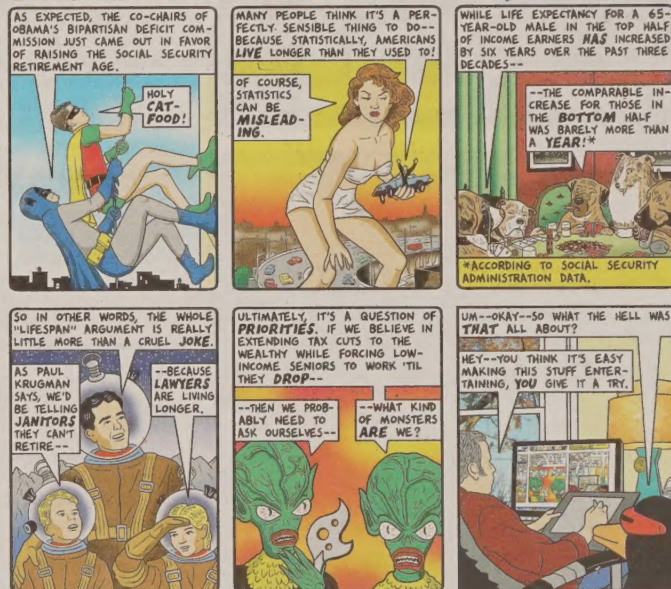
The supervisors have every right to ask someone who wants to be mayor what his or her position is on a long list of policy issues. And the public has every right to hear the responses.

I know, I know — the candidates would hate it. Standing in front of 11 people, from Chris Daly to Sean Elsbernd, and submitting to the mother of all job interviews would be unpleasant, perhaps unsettling. Some of the top contenders might bow out at the prospect.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



Questions for the next mayor

EDITORIAL The progressives on the Board of Supervisors are a long way from united on a possible mayoral candidate, and if they can't come together, the person who finishes Gavin Newsom's term will be a compromise candidate, either a short-term caretaker (not the greatest option) or someone who's more in the moderate camp but a candidate the left can work with — for 2011 and possibly four years after that.

We're glad to see the proposal by Sup. John Avalos to begin the mayoral selection process early. Picking a mayor in a mad scramble on the day Newsom steps down is a recipe for chaos — and potentially a bad outcome. And as the process begins, the last thing the city needs is a mayor chosen through a backroom deal.

But it's entirely appropriate for progressive board members to set some standards and to ask the people who are angling for the job to make

clear exactly what their positions would be on key policy issues.

In other words, anyone who wants to be the interim mayor — and possibly mayor for the next five years or longer — should have to answer, directly and without hedging, question like these:

How much new revenue does San Francisco need to solve its budget problems, and where, specifically, should it come from? This is the central issue facing the city, now and for the indefinite future. San Francisco's budget has a structural deficit of at least \$250 million, and it simply can't be closed by cuts alone. What taxes will you pledge to support — and put political capital and fundraising clout behind when they go on the ballot?

What specific programs ought to be cut? Everyone likes to talk about the city living within its means, but that ends up leading to a series of death-by-1,000-cuts decisions that year

after year devastate services to the poor. Don't tell us you need to look at budget figures and work it out later; the big-ticket items are no secret. What's on the chopping block — and what isn't?

Will you work to promote public power? How will you expedite community choice aggregation, and will you support a ballot measure to replace Pacific Gas and Electric Co. with a full-scale municipal electric utility?

What are your law enforcement priorities? If money's tight, should the San Francisco police be hassling nightclubs, or should more resources go into the homicide division? How important are foot patrols, and which neighborhoods should get them? Will the SFPD and juvenile authorities continue to turn young people over to federal immigration authorities?

Who should pay to fix Muni?

CONTINUES ON PAGE 6 »

The perils of unaccountable power

By Saul Bloom

OPINION San Francisco has two redevelopment commissions that together have broad, sweeping authority over land use and development in the city. The Redevelopment Agency Commission and the Treasure Island Development Authority (TIDA) have more power in some respects than the Board of Supervisors — people you actually vote for.

There is no way to overstate the importance of the power of these commissions. The Candlestick Shipyard and Treasure Island projects by themselves account for an area the size of the Presidio. Over the next decade, the commissions will oversee the outcome of the Schlage Lock parcel in Visitacion Valley, the Bayview-Hunters Point Project Area, the Hunters Point Shipyard and Candlestick Point, India Basin, Mission Bay, South of Market, and Treasure and Yerba Buena islands.

Two important questions these commissions raise are: 1) Is it healthy for our city and county to vest so much authority into two essentially unaccountable authorities; and 2) Would it be better to vest this responsibility in the Board of Supervisors — considering that it's the norm around the state for these local legislatures to also act as redevelopment commissions?

In San Francisco, redevelopment commissioners are appointed by the mayor and confirmed by the Board of Supervisors. The board cannot select its own representatives. The commissions wield the power of independent financial authority, multimillion dollar agency contracts, and the ability to destroy a community near you.

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EDITOR'S NOTES

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But let's be serious: In a normal campaign, the voters get to see candidates for mayor speak, take stands on issues, and engage in debates. I can't see the supervisors choosing a new mayor on good faith alone (well, I'd take Tom Ammiano on good faith, but he doesn't want the job). And if there aren't any public discussions or interviews, then the only screening process is going to happen privately, with individual board members contacting individual candidates and (most likely) cutting deals.

I think it's perfectly fair to say to the potential candidates: You want to be mayor of San Francisco? Spend an hour making the case for yourself and fielding questions from the people who are about to hire you. And let the rest of us watch. **SFBG**

MAYOR

CONT>>

Should the burden of paying for the transit system fall primarily on the riders (through fare increases and reduced services) or should big downtown businesses and retailers (the major beneficiaries of the system) pay more? Should car owners pay higher fees (including parking fees and congestion management fees) to subsidize transit? Which specific fees would you be willing to push for?

Who should the city build housing for? Right now, much of the new housing stock is aimed at the very rich — and San Francisco is turning into a bedroom community for Silicon Valley. Would you set housing policy to conform with the city's General Plan assertion that more than half of all new housing should be below market rate? How would you make that balance happen? Should the city spend a significant amount of money for affordable housing, and who should pay for it?

Do you agree that public sector jobs are as important as private sector jobs in San Francisco? Would you support the tax plan proposed by Sup. David Chiu?

Do you support giving the supervisors appointments to all major commissions?

Do you think the city should be doing more to stop TICs and condo conversions and to preserve existing rental housing?

That's just the beginning of a long list of questions — but the board members should make sure they have

answers before agreeing to support anyone, as a caretaker or interim mayor. **SFBG**

UNACCOUNTABLE POWER

CONT>>

This is a substantial amount of authority for an unelected body.

The mayor and six members of the Board of Supervisors are all that is required to allow a commissioner to serve for life. There are no term limits for commissioners. There are no meaningful criteria to judge a commissioner's appointment. There is no yard stick by which to measure a panel member's worthiness for reappointment every four years. The board's confirmation and reappointment process is more a popularity party than a Supreme Court nominee review.

Other than the courts, there is no recourse to a commission decision. During the recent Candlestick Point-Hunters Point Shipyard debate members of the Board of Supervisors learned they actually had to seek the approval of these political appointees to modify an environmental impact report.

As a consequence, the appointment of commissioners is highly political. The power of the two commissions makes appointments prime objectives for influential sectors of the city's political establishment. Those commissioners who disagree with the Mayor's Office over important issues are not reappointed.

There's no need to abolish the redevelopment authorities, which have unique legal benefits, particularly in project financing. But we can modify the way the city oversees the agencies.

In most counties in California the Board of Supervisors also serves as the Redevelopment Commission. While that could be a bit unnerving in a city as complicated as San Francisco, it is difficult to see how the process could become more politicized, less accountable, and less democratic.

Having the board oversee redevelopment would at least ensure that agency plans reflect the needs and interests of all 11 districts — and an elected body could be held accountable for those plans.

San Francisco deserves a dialogue about whether this is the best way to chart our course into a very foggy future. **SFBG**

Saul Bloom is executive director of Arc Ecology.

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

From second to first

Election shows how ranked-choice voting can topple unpopular frontrunners and strengthen political coalitions

By Steven T. Jones
steve@sfbg.com

In Oakland and San Francisco, the big story of this election was ranked-choice voting, a system that allowed Jean Quan to overcome a nearly 10-point election-night deficit to become Oakland's next mayor and enabled come-from-behind victories in two races for the San Francisco Board of Supervisors.

Those who never liked this system of letting voters rank their top three candidates — a group primarily affiliated with downtown and the moderates who did well under the old system of low-turnout, big-money runoff elections — felt validated by the outcomes. "Ranked-choice voting an undemocratic nightmare" was the headline on Examiner columnist Ken Garcia's Nov. 11 column.

But for those who understand this system — a product of the progressive movement — and have supported it, this was a watershed election that showcased RCV's populist possibilities. In Quan's smart use of an RCV strategy and the huge gap she overcame to topple Don Perata, they see an opportunity for political coalition-building that could influence next year's San Francisco mayor's race and beyond.

Besides Perata, if there's anyone who could justifiably be unhappy with how RCV worked in this election, it would be Tony Kelly. He finished in first place in the D10 supervisorial race on election night only to be defeated by Malia Cohen, who climbed out of fourth place on the strength of those who ranked her sec-

ond or third. But Kelly is perfectly happy with how RCV worked.

"I supported it before and there's no reason not to support it now, even though I'm on the edge of this," Kelly told the Guardian. In fact, he said the only reason he ran for public office in San Francisco was because of progressive electoral reforms such as RCV, district elections and public financing of campaigns. "These are all things that help grassroots candidates."

Kelly had a ranked-choice strategy; he and Marlene Tran each encouraged their supporters to rank the other second. The alliance might have been a way to overcome the strength of the district's strong African American voting bloc, which favored Cohen (she got her biggest and most lopsided bumps when Dewitt Lacy and Lynette Sweet were eliminated). But most of Tran's votes were exhausted when she was eliminated, meaning that many of her voters didn't list any second and third choices.

"Without RCV, that black vote would have never come together. It would have splintered," said Steven Hill, a progressive activist who helped design the system.

In Oakland, progressives and other blocs of voters wanted anybody but Perata, a Democratic Party power broker. So Quan reached out to all voters and was particularly helped by a progressive base that she shared with fellow Oakland City Council Member Rebecca Kaplan.

"One thing Jean Quan does consistently at events is say, 'I would like your first place



District 10 supervisor-elect Malia Cohen (left) rose from fourth place on election night to overtake lead vote-getter Tony Kelly by getting more second- and third-choice votes than any other candidate.

votes, and if I don't get that, I would like your second place votes," Kaplan told the Guardian. "It was striking to me that she consistently asked for No. 2 votes."

That strategy, along with Quan and Kaplan running mutually supportive races and encouraging their supporters to list the other second, clearly paid off.

"It rewrites the textbook for how to win with ranked-choice voting," Hill said.

Hill and Kaplan said Oakland voters proved themselves adept at using the ranked-choice system on its debut there. Hill noted how few exhausted ballots there were, showing that voters understood and used their full options — more so than have voters in San Francisco, which has had the system in place since 2004.

"I think what this says is that RCV worked. Voters overwhelmingly filled out their ballots correctly," Kaplan said. She also noted how the election demonstrated the possibilities of political coalition-building: "It isn't so much the coattails of the candidates as the coalition of the supporters."

But many observers also say the situation in Oakland was a perfect storm of opposition to a single candidate, Perata, who professed ignorance about how RCV worked.

"I don't think we'll see something like this again, but it adds to what's possible," said David Latterman, a political consultant who works primarily with downtown-backed candidates.

Jim Stearns, a consultant who represents more progressive candidates, said moderate candidates with money usually prevail in runoff elections, and that probably would have been the case in Oakland if voters hadn't switched to RCV: "I think you would have had a very different result if you'd had a runoff."

Yet most political consultants still don't like RCV, particularly those who work with downtown candidates. "RCV just probably won two races for me, coming from behind, and I still don't like it," said Latterman, who worked with Cohen and D2 winner Mark Farrell. "I like runoffs. I like candidates having to reach out and prove themselves."

CONTINUES ON PAGE 10 »



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For those who understand ranked-choice voting and have supported it, this was a watershed election that showcased RCV's populist possibilities.

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DOWN ON THE FARM 14

ALERTS

By Lori Shouldice
alert@sfbg.com

WEDNESDAY, NOV. 17

"The Master Switch: The Rise and Fall of Information Empires"
Will corporations consolidate power over the Internet the way they have with television — or will it remain a source of free-flowing information? The Commonwealth Club presents a conversation on the possibilities with Tim Wu, author, policy advocate, and professor at Columbia University.
5:30 p.m., \$8 members, \$20 non-members
Commonwealth Club
595 Market, 2nd floor, SF
(415) 597-6700

THURSDAY, NOV. 18

Halt, thief!
To draw attention to the National Day of Action Against Wage Theft, the San Francisco Progressive Workers Alliance holds a rally and press conference highlighting how low-wage workers can have their wages withheld from them. National surveys show that 68 percent of low-wage workers report minimum-wage violations, illegal pay deductions, denied overtime pay, and other forms of economic exploitation.
11 a.m., free
SF City Hall,
Polk Street steps
1 Dr. Carlton B. Goodlett, SF
crain100@gmail.com, shawsan@cpasf.org.

Fight the right
The International Socialist Organization presents Alan Maass, editor of the SocialistWorker.org and author of *The Case for Socialism*, giving a lecture entitled "The Right Turn in U.S. Politics: How It Happened ... and What We Can Do To Stop It."
1 p.m., free
CCSF Ocean Campus,
Statler Wing Room 14
Phelan and Juson, SF
iso@norsocialism.org
(415) 452-5481

TROUBLETOWN



SATURDAY, NOV. 20

A Progressive platform
The West Coast Regional Congress hosts plenary sessions and workshops on living-wage jobs, universal health care, affordable housing, Social Security, high-quality education, progressive taxation of corporations and the wealthy, and peace and self-determination.
9 a.m., free
Horace Mann Middle School
3351 23rd St. SF
(415) 863-1225

Be the change
Aimee Allison moderates a free talk on "Weaving through Change: Identifying Intersections

Between Education, Health and Economics." In the organizers' words, "the event aspires to provide a safe space for discourse and structure to improve the quality of our thoughts, our actions, and most important, our results as change agents."
9 a.m.–2 p.m., free
Laney College
900 Fallon, Oakl.
(510) 464-3424

SUNDAY, NOV. 21

The Legacy of Thanksgiving
This Free Land Project event brings together artists, activists, and communities to explore the complex history of Thanksgiving

and acknowledge the legacy of US colonialism and genocide against Native Americans. Featuring Audiopharmacy, Jeremy Goodfeather, Mohawk, Yvonne Swan, Sinixt Arrow Lakes Nation Raw-G.
7 p.m., \$10–\$25 sliding scale
La Peña Cultural Center
3105 Shattuck, Berk.
(510) 849-2568 SFBG

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MONEY QUESTION



POLITICS

Clues to where PG&E's funds to renovate San Bruno's pipelines actually went, Steve Li's swan song, and SFBG Radio rants on the future of the press

NOISE

Ariel Soto's shots from the Rufus Wainwright-SF Symphony jam session, an interview with the burlesque bandits of the Yard Dogs Road Show



PIXEL VISION

Dance Brigade at the Dance Mission Theater, red-eyed recollection of the Cannabis Competition, an SF native penetrates the art scene, and more



SEX SF

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Ranked choice CONT.

Of course, that system favored candidates who have the resources to reach out and target a voter base that is generally smaller and more conservative than in regular elections. But all the consultants are now trying to figure out how to make RCV work.

"The priority of any candidate in ranked-choice is to build your base," Stearns, who is now working on Leland Yee's mayoral campaign, told us. After that, the strategy is about identifying other candidates whose bases would also support your candidate and figuring out how to reach them. "Ranked-choice voting is a labor-intensive thing because you have to talk to everyone within that short window."

But even Latterman said RCV will be a factor in next year's San Francisco mayor's race given what happened in Oakland this year. "For the first time a second place strategy worked and it can't be ignored anymore," Latterman said.

Hill said the progressive candidates and political consultants in San Francisco still need to learn how to work together to increase the turnout of their voters, sell swing voters on the progressive message and policies, and seek to win the race without undercutting those first two goals.

"How do you broaden your coalition and can you do that by having other progressives in the race?" Hill said. "These are the sorts of questions that progressives have to ask."

Unfortunately, Hill hasn't seen evidence that progressive campaigns in San Francisco have figured this out, noting how progressive supervisorial campaigns have instead criticized each other in the last few election cycles, such as this year's D6 race between Jane Kim and Debra Walker.

"That's the kind of behavior we still see from progressives in San Francisco, but that progressives in Oakland have already overcome," Hill said. "Unfortunately, conservatives may figure this out first."

Ultimately, Hill said that for progressive candidates to run strong ranked-choice voting campaigns against better-financed moderate candidates in a high-stakes election like the mayor's race, they need to be a little bit selfless: "The progressive candidates need to care less about whether they win individually than that a progressive wins." **SFBG**

Fighting dirty

As Clean Power SF gets underway, public officials and renewal energy advocates brace for PG&E "thuggery"

By Rebecca Bowe
rebeccab@sfbg.com

One by one, representatives from California local governments who had gone toe-to-toe with Pacific Gas & Electric Co. recounted their war stories. They were weary, fatigued, and uncertain of the future. Their resources had been depleted by hefty legal expenses, and they were forever caught up in the game of trying to undo the damage of misinformation campaigns whipped up against them by PG&E. None had ever suspected that following state law would be so arduous.

At a Nov. 8 hearing of the California Senate Select Committee on Renewable Energy, held in San Rafael, officials from the San Joaquin Valley, Marin County, and San Francisco spoke about challenges they faced trying to initiate community choice aggregation (CCA) programs, which would create alternative electricity providers to PG&E.

In accordance with Assembly Bill 117, which allows local governments to purchase power in bulk and distribute it to a customer base using the infrastructure and billing systems operated by investor-owned utilities, representatives from local government agencies said they pursued CCAs to bolster local economies and benefit the environment — but quickly fell prey to fierce marketing campaigns.

So far, PG&E hasn't faced any real consequences for trying to derail its competitors using unethical and sometimes illegal tactics, and the director of the California Public Utilities Commission, Paul Clanton, did not commit to imposing fines or sanctions against the company.

COOPERATING FULLY

Despite a requirement under AB117 that utilities must "cooperate fully" with CCA implementation, agency representatives testified that PG&E consistently tried to obstruct their success. The San Joaquin Valley Joint Power Authority's CCA effort was suspended after a protracted legal battle, and has yet to be revisited.

At the hearing, Sen. Mark Leno listened attentively and offered sym-

pathetic words of encouragement.

"It is a superhuman accomplishment that you are even here with us today," he jested after Dawn Weisz, interim director of the Marin Energy Authority (MEA), finished describing a litany of tactics the monolithic utility employed against Marin's CCA.

Marin's experience may foreshadow what's in store for San Francisco. CleanPower SF, the city's CCA program, is picking up steam again after an initial attempt to hire a contractor failed to yield an acceptable agreement. On Nov. 5, the San Francisco Public Utilities Commission (SFPUC) announced it had received four responses to a second RFP for an electricity service provider to administer the city's CCA.

Already San Francisco has weathered some attacks. Sup. Ross Mirkarimi, who chairs the Local Agency Formation Commission (LAFCo) and has been a key figure in moving CCA forward, characterized Marin and San Francisco as "brothers and sisters in arms," saying, "We would share what we knew of what we could expect, because we were no strangers to these tactics."

Weisz noted that early on, PG&E sent lobbyists to meet privately with local elected officials. Soon after, the company upped the ante with a negative marketing campaign, distributing mailers that contained misleading information about the program. Their activity prompted a rebuke — but no fines — from the CPUC. "I sent PG&E a letter to say knock it off," Clanton said at the hearing.

PG&E also set up a phone-banking operation to dial up every prospective CCA customer in Marin County and encourage them to opt out of the program and used false information to persuade customers to stick with PG&E service, Weisz charged. "Many were led to believe that their lights wouldn't go on if they didn't opt out," she said.

Once the CCA was in operation, PG&E imposed a delay on the billing process that made one month's bill artificially low and the subsequent bill abnormally high, making

it appear that CCA rates were higher than PG&E rates. This gaffe, which the company chalked up as a technical error, amounted to a sleight-of-hand: "Our rates were set to match PG&E rates," Weisz explained.

PG&E did not return calls seeking comment.

Against all odds, Marin County is forging ahead with a power program that offers a 26.5 percent renewable energy mix, with 78 percent of its power generated without greenhouse gas emissions. State records show that only 14 percent of PG&E's energy comes from renewable sources, failing to meet a state requirement that utilities get at least 20 percent of their power from such sources.

Charles McGlashan, a Marin County supervisor who chairs the Marin Energy Authority, noted that implementing a CCA was the most effective method the county could have employed to reduce greenhouse gas emissions, yielding an estimated 500,000-ton reduction of greenhouse gas emissions annually.

While the potential exists for other municipalities to follow suit, PG&E smear campaigns will likely discourage similar projects. "This is a powerful opportunity that has been virtually destroyed by the antics of PG&E," McGlashan said. "It has had an extraordinary chilling effect on the political leaders to even embark on such an enterprise." Later he added, "I'm only doing it because I'm so hell-bent on answering the children's questions about climate change."

STORM COMING

Meanwhile, in San Francisco, CCA advocates are getting ready to batten down the hatches. "We're under no illusion — PG&E will compete fiercely," San Francisco Public Utilities Commission spokesperson Charles Sheehan told the Guardian. He said the city was taking a proactive approach by conducting early outreach to residents and holding public informational meetings about CleanPower SF.

The SFPUC has received four bids from prospective electricity service providers. The respondents are Constellation Energy Commodities Group, Shell Energy North America, Power Choice Inc. (which was selected during the last RFP process but was unable to secure a binding agreement with the city), and Noble Americas Energy Solutions, formerly known as Semptra Energy Solutions. During the Senate



hearing, San Francisco CCA director Mike Campbell noted that the city expected to complete a scoring process and select one of the four by the end of the year. The goal is to be fully operational by 2011, he added.

Leno predicted resistance from PG&E. "It's like a storm coming in," he said. "We have no doubt of its arrival. They have endless opportunities for nefarious creativity." He queried Clanon on why the PUC wouldn't levy fines or sanctions against the utility for the negative campaigns it waged in Marin, as a way to signal that such activity wouldn't be tolerated in San Francisco.

Clanon did not commit to taking such an action. "That's a choice about how you get the right behavior," he said. He noted that the CPUC issued a decision last May preventing the utility from distributing false or misleading information about CCAs or illegally soliciting opt-outs. Clanon warned that PG&E might not be deterred by "fines and sanctions and specific rules." Pressed on this point later, Clanon told the Guardian that imposing fines or sanctions "would take a lot of resources by us" at a time when the state agency is consumed with other pressing issues, such as the aftermath of the San Bruno explosion caused by a PG&E gas pipeline rupture. "If you set a rule, more people get around the rule," he said.

Even if the state regulatory body doesn't hold PG&E's feet to the fire, Mirkarimi won't hold back. "We're tired of the thuggery. We're tired of the bullying," he said. He alluded to the Raker Act, a 1913 act of Congress that allowed San Francisco to build the O'Shaughnessy Dam and draw water from the Hetch Hetchy Reservoir under the condition that no private profit was derived from the development, saying the arrangement had been subverted by PG&E. "We should be able to chart our own energy destiny," Mirkarimi said. **SFBG**



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War on drugs rages on

Dispensary owners face harsh federal gun charges for heeding a local sheriff's request to hire security guards

By Pamela A. MacLean
news@sfbg.com

The two Norton brothers thought someone was breaking into their Oakland apartment to kill them one pre-dawn day in October 2007. Instead, a couple dozen well-armed and screaming federal drug agents stormed the place, roused the pair, and dragged them around the apartment before arresting them.

Winslow and Abraham Norton operated one of the most successful medical marijuana dispensaries in the Bay Area, the Compassionate Patients' Cooperative of California, in Hayward. In just the first six months of 2007, the operation grossed \$26 million.

But if they thought facing a federal indictment on charges of conspiracy to possess and distribute more than 1,000 kilos of marijuana and money laundering was their worst

nightmare, the Norton brothers just weren't dreaming big enough.

The pair — with all-American good looks, close-cropped beards, and infectious smiles — finish each other's sentences when they describe their run-in with the federal justice system.

"We were 11 and 14 when medical marijuana was legalized, and we grew up in Berkeley," Abraham said. "It may be naive, but we didn't understand the legality. Now we know federal law a lot better."

Abraham, 26, and Winslow, 29, played by the rules in California's fledgling medical marijuana law. In 2005 they got an Alameda County permit to operate from the former Sheriff Charles Plummer, a seller's permit from the state, paid taxes, and had random inspections by local police.

They even hired security guards to patrol the place to make sure

patients felt safe. After abandoning a couple of security companies as "no good," they hired a tough bunch that had former Navy SEALs, Marines, and cops in their ranks, SEAL-Mar Security. They rotated a crew of 44 different guards who patrolled outside and carried Glock, Smith & Wessons, Sig Sauers, and Rugers to make sure no one caused trouble.

"We are very proud we were squeaky clean and examined under a microscope," Winslow said. "We never did a deal out the back door," Abraham insisted. They sold so much marijuana to legitimate patients "it never made sense and it would have hurt the company" to do any illegal side deals, Winslow said.

But selling marijuana is still a federal crime, and in negotiations the prosecutor insisted the brothers accept five-year minimum prison terms. They refused, offering to plead guilty to conspiracy and let U.S. District Judge D. Lowell Jensen set the sentence. Assistant U.S. Attorney Steve Corrigan balked. Then, according to the Nortons and their lawyers, Corrigan upped the ante, threatening to indict their mother, who helped out in the co-op by opening up for the early shift.

"We had to tell her over a Thanksgiving," Winslow said. "It was pretty miserable. We didn't know what to do."

Then, in February 2009, the government indicted their father instead, along with a coworker, and added a far more serious charge: aiding in the carrying of a firearm to further a drug crime. That charge alone carries up to life in prison, but no less than five years.

The Nortons had no guns. It was the gun-toting security team that was "aiding" in a drug conspiracy.

"It is plain and simple coercion, nothing less than that," said Harold Rosenthal, Abraham's attorney.

"When we heard the charge, we said 'you must be kidding,'" says Doron Weinberg, the high-profile defense lawyer who defended record producer Phil Spector in his 2007 murder trial. "I have never before heard of a person charged with violation of a gun law because they hired a security guard."

Although there is a new U.S.

attorney, Melinda Haag, she isn't talking. "It is an ongoing case so we have no comment," said her spokesman Jack Gillund.

Sheriff Plummer, who retired in 2007 after 50 years in law enforcement, said of the weapons charges: "It's bullshit."

"While I don't favor their type of business, it was legal. I wanted to make damn sure they were protected, people were protected, and the building was protected. I told them to hire a security crew," he said.



Winslow and Abraham Norton, founders of Compassionate Patients' Cooperative of California, have had their family members threatened and their prudent security measures turned against them by zealous federal prosecutors.

PHOTO BY PAMELA A. MACLEAN

Abraham says Plummer assured them during a county Board of Supervisors meeting that if they did everything he required, the feds would leave them alone. "I could have said that," Plummer said when asked about that assurance.

Although the new charge is "aiding" use of weapons, the security crew was not charged with a crime. It had no effect on the guards or the company, according to Tom Turner, one of SEAL-Mar's owners.

The indictment of their father, Michael, was no accident. Michael is a patient of the dispensary, but the brothers and his lawyer, Bill Osterhoudt, say Michael had no ownership interest in the co-op.

What Michael Norton does have

is a criminal record. In the 1980s, he went to prison for two years in what was known as the Kona coffee caper. He bought low-cost Guatemalan coffee beans and sold them as pricey Hawaiian Kona coffee.

Piled on to the Norton brothers' legal problems is a tax bill that went unpaid when the federal agents raided their apartment and the business. When the federal agents swept in three years ago, they seized the brothers' two cars, a house they just bought, more than 300 pounds of marijuana, and an electronic deposit of nearly \$340,000 in sales tax sent to the state Board of Equalization, according to Winslow.

"We thought the wire transfer cleared. We had confirmation, but the government still seized it," Abraham said. "They stole the money," Winslow said. That debt, with penalties and interest, is now close to \$1 million, according to Abraham.

"The feds snatched the sales tax money and left the Nortons liable for it, and now they have liens against them for the money," Rosenthal said.

The irony for the brothers is that they believe they were the first dispensary to voluntarily pay sales taxes. "We collected them for six months and took a check for \$1 million to the BOE," Abraham said. "They didn't want to take money from medical marijuana sales and told us to call it something else," Winslow said. "We refused. They wanted us to lie and say the bags cost \$300 and the contents were free. But that would have screwed up our accounting."

After accepting the initial payment, within a week the board issued letters to all the dispensaries in the state asking for sales tax, according to the brothers.

Judge Jensen rejected defense efforts to get the gun charges thrown out in September. But Jensen, a Republican former prosecutor, signaled he is not happy and ordered both sides to sit down Dec. 9 for formal talks before a magistrate to see if they can resolve the case.

"It's not enough to say we want the case dropped," Abraham said. "Our credit is destroyed. We can't work."

"Three years later we are still fighting it," Winslow said. "We've been fighting this almost as long as the dispensary existed."

As for the brothers' chances to negotiate a resolution with the feds, Rosenthal said, "I'm somehow hoping the clouds are going to part and sanity is going to set in." **SFBG**

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Delta death

How California's water policy is poisoning the bay-delta estuary

By Patrick Porgans
and Lloyd Carter
news@sfbg.com

While Californians were held captive waiting for Gov. Arnold Schwarzenegger and the Legislature to agree on spending cuts and adopt a budget, state officials were throwing hundreds of millions of dollars down the drain and compounding California's water crisis.

Water officials have wasted more than \$10 billion and 35 years in extended delays in their failed attempt to carry out their legal mandates to protect the waters of the state and restore the San Francisco Bay-Delta Estuary.

The result: water quality in the estuary is rapidly declining; fisheries are in crisis; and the proposed solution, an \$11 billion bond act set for the ballot in 2012, will only make things worse.

The primary source of the water-quality crisis is a toxic mix of salt and chemicals discharged from lands irrigated by subsidized water delivered by the federal Central Valley Project to contractors farming on the arid west side of the San Joaquin Valley.

The salt comes from several sources. Irrigation water — particularly from the delta, where the water is somewhat brackish — contains

salt. There also is salt and traces of much more toxic selenium in the soil. Industrial fertilizers add more dangerous chemicals to the mix. And since crops grown in the Central Valley don't absorb much salt and the constant flushing with irrigation water leaches the selenium out of the soil, a nasty stew starts to build up. If the irrigation water isn't drained off, the salt buildup in the ground-water renders the land unusable to farming. In essence, farmers have been dumping the runoff water — laden with salt and selenium, along with mercury and boron — into the San Joaquin River, which carries it back into the delta and the bay.

All this is being done as the government declares its intent to save the San Francisco Bay-Delta Estuary.

How much salt are we talking about? According to a 2006 U.S. Geological Survey report, it amounts to about 17 railroad cars a day, each capable of carrying 100 tons of salt, as well as selenium and mercury. That's 3.4 million pounds of salt a day being dumped in the lower San Joaquin River.

Of course, the river is a freshwater habitat, so all that salt damages plant and fish life.

Some experts say that part of the toxic stew is ultimately flushed out

to sea, and the rest perhaps enters the aquatic food chain or at least degrades cleaner delta water.

As far back as the 1998, the state Water Board staff reported that salt loads in the valley were doubling every five years. Toxic salt-loading is not only taking its toll on the river and Bay-Delta Estuary, it's draining the state treasury since myriad publicly funded programs for drainage, water quality improvement, fisheries restoration, and others continue to be financed with borrowed money from the deficit-ridden General Fund.

The water quality problem was identified as a potential crisis in the 1950s and has contributed to the pollution of a significant length of the 330-mile San Joaquin River. According to the U.S. Environmental Protection Agency, 215.4 miles of the river are on the list of waterways so polluted they're unfit to swim in. And some species of fish from the river aren't safe to eat.

On a 1999 EPA map, the valley is the single largest "more serious water quality problem — high vulnerability" area in the nation.

Water officials, drainers, and the major environmental groups forged a deal in 1995 to permit the toxic drainage to continue until October 2010, at which time the discharges were to end. But that hasn't happened; the water boards have approved a new target date for compliance (2019) and sanctioned continued dumping of toxic drainage. The train wreck in the making will be allowed to continue dumping and pumping toxic salts every day



This U.S. Geological Survey map shows a plan by federal and state regulators to divert toxic water more directly into the Sacramento Delta. All these diversion plans ignore the fact that poorly drained land isn't suitable for farming.

into the waters of the state for the rest of this decade.

The tons of toxics salts being discharged into the waters of the state are only the tip of the iceberg. An unfathomable amount of toxic salts are also being stored in the soil underground, contaminating ground-

water basins throughout the valley.

State and federal officials have put a lot of faith in a federal Bureau of Reclamation project known as the Grasslands Bypass, which is designed to send contaminated agricultural water through a part of the

CONTINUES ON PAGE 14 >>

HOW CALIFORNIA EXPORTS WATER

In 2009, the last year of the so-called great California drought, a strange thing happened: Sacramento Valley growers produced a near record amount of rice, and down south, the Metropolitan Water District of Southern California (Met), the largest urban water supplier in the nation, experienced record-breaking water sales. All this despite repeated mainstream media accounts in 2009 of an economy-wrecking dust bowl water shortage.

According to the U.S. Department of Agriculture, the California rice harvest in 2009 was up 9 percent from the previous year and approached the record crop of 2004.

Rice consumes a great deal of water for its dollar value and produces little net income.

According to a report by the University of California, Davis, the minimum amount of water required to grow a crop of rice is about 42 inches per acre. Unavoidable losses can add to this amount — so that the amount of water consumed (or evaporated) can be as much as 100 inches per acre, depending on the soil. That appears to be enough water to drown the tallest person on earth.

The California Rice Commission, a trade group representing 2,500 rice farmers, estimates that rice uses 2.2 million acre-feet of irrigation water yearly, about 2.6 percent of the state's total water supply. According to records obtained from Met, that's equal

to the annual average water it supplied to all of its 19 million customers.

UC Davis data from 2008 show that California exported 52 percent of its rice production, much of it to Japan. For every pound of rice exported, about 250 gallons of embedded water used in growing and processing that rice leaves along with it, according to "Water Footprints of Nations," a 2004 UNESCO study. (The report spawned the Web site www.waterfootprint.com.)

The rice harvest should be of great consolation to the chairman of the California State Water Resources Control Board, Charles Hoppin, who is also a rice grower, vice-chairman of the Rice Growers Cooperative, and immediate past chairman of the California Rice Industry Association. Chairman Hoppin, in a March 2010 speech in Yuma, Ariz., complained that the regulatory community, including much of his staff, doesn't know or understand the issues facing agriculture and "doesn't give a rat's ass."

According to the Environmental Working Group, rice subsidies in California totaled \$2.4 billion from 1995-2009. In that period, the single largest recipient of subsidies was the Farmers' Rice Cooperative of Sacramento, California, totaling more than \$146 million. Farm recipients of USDA subsidies in California totaled \$9.1 billion from 1995-2009.

According to EWG, "Washington paid out a quarter of a trillion dollars in federal farm subsidies between 1995 and 2009. But to characterize the programs as either a big government bailout or another form of welfare would be manifestly unfair — to bailouts and welfare."

Then there's hay — another water-gulping product that's getting exported, with much of it going to Japan.

Writer Melinda Burns, in a June 10, 2009 story on Miller-McCune.com, notes: "In the Imperial Valley of California, a region drier than part of the Sahara Desert, farmers have found a lucrative market abroad for a crop they grow with Colorado River water: They export bales of hay to land-poor Japan. Since the mid-1980s, this arid border region of California has been supplying hay and feed for Japan's dairy cows and black-haired cattle, the kind that get daily massages, are fed beer, and produce the most tender Kobe beef."

She quotes Patrick Woodall, research director at Food and Water Watch, an international consumer advocacy group with headquarters in Washington, D.C.: "There is a kind of insanity about this," Woodall said. "Exporting water in the form of crops is giving water away from thirsty communities and infringing on their ability to deal with water scarcity." (Patrick Porgans)

Down on the farm

How state water policy wiped out farming and fishing on one delta island

By Rebecca Bowe
rebeccab@sfbg.com

Sherman Island may barely register for motorists traveling over the Antioch Bridge and through the delta on Highway 160. Almost wholly owned by the Department of Water Resources, the roughly 10,000-acre patch of Sacramento-San Joaquin Delta flatland is barely developed, and probably home to more cows than people. It lies at the confluence of the Sacramento and San Joaquin rivers, where freshwater mixes with the salty seawater of the San Francisco Bay.

What isn't obvious at first glance is that Sherman Island was once host to highly productive agriculture — but as delta water quality diminished (see “Delta Death,” p. 13), farmers saw their crop yields plummet. Larry Del Chiaro, who formerly headed the Sherman Island Landowners Association, used to grow asparagus, wheat, barley, safflower, milo, hay, and other crops on the island. But today, like nearly all the others who previously raised crops there, he no longer has property there and has moved on. His story illustrates how California water policies have benefited one group while affecting the livelihoods of the people who live in the state's central water hub, the delta.

“I was a third-generation farmer on the island,” Del Chiaro told the *Guardian* on a hot August day in the city of Pittsburg. “My grandfather started it. My father, his brothers, my

cousins were all on the island farming.” Del Chiaro majored in soil science in the 1970s and was interested in increasing crop yields, so he set up test plots and was closely monitoring their progress.

But by 1987, the yields were plummeting dramatically — a drought had hit the state, and Sherman Island farmers weren't getting enough fresh water to sustain their crops. Instead of going to irrigate farmland in the delta, much of the scarce freshwater was being pumped south through the State Water Project to agricultural lands in the arid San Joaquin Valley, causing the delta water to get saltier and saltier.

It presented a problem that was particularly acute in that location. “Sherman Island, to use a cliché, is the plug for the Sacramento Delta,” Del Chiaro said. “We're the last one to get the freshwater, and the first one to get the saltwater intrusion.”

The North Delta Water Agency, a regional water body, had a contract on behalf of the island's landowners with the Department of Water Resources (DWR) that guaranteed a certain level of water quality. But DWR's contractual obligations weren't met that year. “As the drought continued, our water quality diminished, and diminished, and diminished, till it got to the point where we had to rely on Mother Nature for rainfall,” Del Chiaro said. “And when we didn't get rainfall, our crops suffered.”

Bypass Project uses the San Luis Drain to reroute that runoff around approximately 100,000 acres of land between Firebaugh and Los Banos and into Mud Slough (another tributary of the San Joaquin River).

Carolee Krieger, president of the California Water Impact Network (C-WIN), says the Grasslands Bypass Project misses the point. The best solution, she said, is to stop farming altogether on the poorly-draining western valley along the San Joaquin River.

The project protects the wetlands but hurts the river itself. Dennis Lemly, research professor of biology at Wake Forest University in



Fishing (left) is still popular in the delta, but fisheries have plummeted with the worsening water quality. On Sherman Island (right), cow pastures have replaced productive agricultural lands.

PHOTO BY REBECCA BOWE

Under state water law, Sherman Island landowners had riparian water rights, which allowed them use of the freshwater that flowed past their land. The overarching problem, he said, was that DWR couldn't meet contractual obligations to both the delta farmers and the San Joaquin Valley farmers in a dry year because it had over-promised water deliveries through the State Water Project. “We have no control over what Mother Nature gives us in terms of rainfall and the snow pack,” he said. “So they were being overly optimistic in terms of all those contracts.”

With the help of consultant Patrick Porgans and a San Francisco attorney, Del Chiaro and the 26 other Sherman Island landowners sued DWR for damages. In 1991, the state settled for \$3.6 million, and the farmers were paid for not drawing water out of the delta. Soon after, DWR bought up the island. Once the water agency took control, it eliminated the need for DWR to satisfy contractual obligations to provide freshwater to the Sherman Island farmers. The farmers had cleared out, and the agency's problem was solved.

“Compared to the San Joaquin

Valley, the vast amount of acreage out there, the people that they employ, and the business compared to the delta, we're kind of a drop in the bucket,” Del Chiaro noted. “Still, there are the businesses in the delta that basically survive off of our farming operation.”

Sherman Island is more well-known to recreational boaters and travelers, and Chris and Dawn Gulick provide a place for delta vacationers at Eddo's Harbor & RV Park, located on Gallagher Slough on the east side of the island. Eddo's wasn't always a harbor and RV park — when Chris Gulick's father started the business in 1967, fishing was the primary attraction and the small harbor maintained a fleet of fishing boats for rent. The State Water Project came online around the same time, marking the beginning of freshwater pumping out of the delta.

As delta water quality worsened over the years, there were fewer fish to be caught, so over the decades it became less practical to maintain the fishing vessels. Today, the fishing boats have been sold, and Eddo's primarily gets its business from recreational boaters looking for guest

slips or travelers who find their way to the quiet waterfront park to stay in their RVs.

Chris Gulick emphasized the larger picture during an interview about water issues in the delta, but he acknowledged that his business had been affected by what he saw as the state's misguided water policies. “When we got here, the striped bass fishery was robust,” he said, “and it slowly has declined, and it steadily has declined.”

Gulick said countless experts and researchers had been in and out of the delta over the years, but he felt that the core problem had to do with governance of the system and the fact that water agencies had over-promised the water.

“The problem with the delta, or the water situation, is that the people that are in policy and are writing these guidelines don't have a vested interest,” he said. “A lot of them don't know a whole lot about this, but they're the experts. They're the ones who are supposed to be writing the plans. They don't have a clue — and that is a prevalent attitude to the experts who come out and talk to us.” **SFBG**

Delta CONT.

old San Luis Drain (that once led to the contamination of the Kesterson Wildlife Refuge) into a San Joaquin tributary known as Mud Slough.

The Grasslands Bypass Project, begun in 1995, is operated by the Department of the Interior's Bureau of Reclamation. It reroutes subsurface agricultural drainage water around wetlands on its way eastward to the San Joaquin River.

Originally the agricultural runoff traveled through Salt Slough (a San Joaquin River tributary), which passed through wetlands on the way to the river. The Grasslands

Winston/Salem, N.C., confirmed in December 2009 that the continuation of the Grasslands Bypass Project will cause a 50 percent mortality among juvenile Chinook salmon and Central Valley Steelhead in the San Joaquin River. Furthermore, the state water board lists both the Carquinez Strait and Suisun Bay, both downstream from the San Joaquin River, as “impaired” for their excessive selenium content.

At best, the bypass project can only slightly mitigate the damage. The only real way to resolve the discharge of the tons of toxic salts is to stop irrigating land that has known drainage problems.

In the early 1980s, the discharge of the toxic salts into the now-closed Kesterson National Wildlife Refuge, located in the San Joaquin Valley, was the site of one of the worst government-induced wildlife crises in American history. Several studies have since been conducted and numerous Band-Aid-type fixes have been implemented, costing taxpayers hundreds of millions of dollars. So far officials have failed to identify a viable cost-effective solution to the toxic agricultural drainage crisis and estimate a pilot program will cost at least \$2 billion.

Meanwhile, the Legislative Analyst reported in 2008 that the

state and federal government have spent \$5 billion on projects to improve the Delta.

This is one of the ways your tax dollars fund the destruction of the San Francisco Bay-Delta ecosystem. **SFBG**

Patrick Porgans is a Sacramento-based water-policy consultant. Lloyd Carter, a former UPI and Fresno Bee reporter, has covered water issues in California for more than 30 years. For more information, go to lloydgarter.com and planetarysolutions.org. Additional research was done by Noah Arroyo.

food + drink

A pizza oven in a seafood house? Skool gives a lesson in intriguing, if sometimes overwhelming, synergy.

GUARDIAN PHOTOS BY RORY MCNAMARA



Today's lesson: less is more

By Paul Reidinger
paulr@sfbg.com

DINE When, in the course of human events, you come across a wood-fired pizza oven in a seafood house — in a seafood house tending in the direction of

a sushi bar, no less — you probably blink twice, wondering if you've somehow mixed up your meds. But no: step into Skool and there it is, flickering on your left. There is a small catch (!) to stepping into Skool, and that's finding it in the first place. The restaurant, (which opened early in July, lies in a nameless border country surrounded by Mission Bay, Potrero Hill, and the gallery district.

Fifteen or 20 years ago this brick warehouse neighborhood was deserted at night, and even today, you'd never think you were at the corner of 16th and Valencia streets. Compounding the mystery is the reticence of Skool itself; the restaurant's street face is a row of tall steel posts, like some kind of barrier to keep tanks from rolling through, marked only by a graphic of an orange fish.

From a checkpoint-like gate you trek steadily uphill, around three sides of an open-air patio, until you finally step inside and find yourself

under a firmament of halogen-spot stars, on a loft-like concrete planet forested with gorgeous wood furniture, some pieces of which (I am thinking in particular of the long communal table) look as though they could have come from the workshop of Gustav Stickley himself. It's sleek, elegant, open, and warm, and the wood makes all the difference.

The restaurant's style of cooking both does and doesn't belong in such a setting. It, too, is sophisticated and urban, but — unlike the interior design — it too often goes too far and seems complex for the sake of being complex. The servers are well-drilled in explaining the nuances of the menu and the ingredients that grace the various specials, but the recitations, in their extensive and ruthless precision, made me feel as if I were watching one of those pharmaceutical ads on television, with their windy warnings about side effects that can include drowsiness, dizziness, and sudden death, not to mention certain phenomena lasting more than four hours.

The kitchen's tendency seems to be not to let high-quality ingredients speak in their own voice without being interrupted — a kind of culinary version of SPIRD (smartest person in the room disorder). We were assured, for instance, that the

cubed halibut in the ceviche (\$11) was "sashimi grade," yet it was inflamed with serrano chili and cilantro — two items I love, but they can overwhelm the delicacy of pale-fleshed fish. House-cured sardines (\$10) held up a little better, with their oiliness and firmness of flesh not disappearing in the presence of raspberry onion, herb oil, and pillows of ripe avocado. But still, it was a struggle.

A straightforward bowl of squid-ink spaghetti (\$17) turned out to be a treasure trove of complexity, with Monterey Bay squid and local white shrimp bathed in a broth of lemongrass, red curry, seaweed butter, and diced tomatoes. These flavors were harmoniously blended, and the look of the dish was striking — a mass of writhing purple-black filaments, like a wig from a character in a Pixar movie — but it did seem to lack a clear direction. A lot of voices, skillfully directed, can become a choir, but they can also turn into a tower of Babel.

Spiced panko salmon (\$18) — a thick, shapely filet crusted on one side with bread crumbs — was served atop a sauté of green and yellow wax beans. It was moist and flavorful, but so rich I felt as if I was eating a stick of butter. The fish had been "pan grilled" — in butter?

Some of the best dishes had nothing to do with the sea. The mushroom risotto (\$20) was beautifully cooked al dente, and its troupe of wild fungi (among them enoki, buna shimeji, and eryngii) was enhanced by a strong charge of truffle oil, along with plenty of grated Parmesan cheese for that final nutty-salty touch. And (from the pizza oven!) a wonderful flatbread, or coca (\$15), like a slimmed-down focaccia, with Laura Chenel goat cheese, sun-dried tomatoes, tapenade, and greens.

The dessert menu, of all places, was an oasis of calm amid the frenzy. A rich slice of chocolate tart (\$6) was subtly enhanced with cardamom, while a pear tart (\$6) was a disciplined reimagining of that old autumn classic from France, tarte tatin — flaky housemade pastry, fruit in its prime, some whipped cream, not much too it, really. And yet: from less, more. **SFBG**

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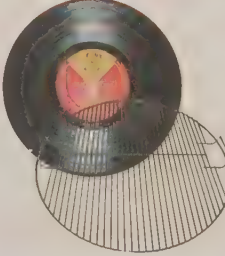
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CHEAP EATS On a day when I felt really very much like oiling a countertop with my elbows, I oiled a countertop with my elbows! This proves that such a thing as free will exists, I think.

Proving that I'm not a very great thinker, because maybe I was predetermined to want what I wanted, or maybe we all want the same thing: barbecued pork ramen.

Other evidence of my not-greatness, brainwise, includes knocking over the popcorn, letting my bike basket get moldy, and locking myself out of my apartment seven or eight times a day. I'm exaggerating.

The good news is, I have managed to live my life so far entirely in and occasionally locked out of apartments. Or at least vans. I have never been homeless, or, worse, incarcerated against my will. Every time I see a mental institution I think: there, but for the grace of God, go I. Same with jails.

My poor mom, who has been in both of those places, kicking and screaming, is also in me. See? I believe in genetics. I don't believe in God, but I do believe in "the grace of God," I guess, because so far I have managed to pass as merely kooky. And in this people tend to humor me and keep spare keys to my apartment.

Still, there's a certain moodiness with which one walks or bicycles past the Hall of Justice, if one is me. I mean, if I'm driving a car I'm okay, because the sight of all those police just scares me into closing my eyes, thinking about ponies, and stepping on the gas.

Pedically speaking, I stick to the other side of the street, basking in the barrage of bail bondage. It's San Francisco's most alliterative block of businesses, you know: Bail Bonds, Bail Bonds, Bail Bonds, Bail Bonds, Sushi, Bail Bonds, Bail Bonds, Bail —

What the? Did I just say sushi? Yep. Believe it, jurors and judges. Oh, and bad guys, you no longer have to go to jail without first having one last California roll, or meet with your friendly neighborhood bail bondsmanperson over

McDonalds. God damn, what a great city this is! What a wonderful and humane criminal justice system we have here, now that Live Sushi is on the block.

Good luck finding the entrance.

I took the trouble because a) they had a counter, although it wasn't exactly what my elbows had had in mind. On the other hand, there was a cooking show on TV, and b) they had ramen. And soba and udon. For like, \$8 or \$9 at lunch time. Which it was.

I wished I could afford some sushi too, but, nah. This is not no criminal justice system sushi, pricey. It's Potrero Hill, only crammed between a bunch of bail bonds boutiques. So alls I could afford was a bowl of barbecue pork ramen and a glass of ice water.

Gotta say: the water was very very good, and cold, and came with free refills, and the soup was excellent. The pork could have been a bit less cooked, but the broth was delicious, and I loved the little curly pickles and the ginger. And the ramen. Great bowl of soup, new favorite restaurant. And I think I learned something from watching TV, but I forget what it was. Something about chicken bones.

Anyway, I stopped at Trader Joe's and bought me their cheapest chicken on the way home, because Mr. Wong was coming over for his own private, personal cooking show, his first, and I wanted to show him how to make five meals from one chicken ... a trick I learned by listening to Spot 1019 in the old days.

I didn't want to start cooking dinner without him, although that's usually what I do as soon as I'm done with lunch. So, to kill time, I decided to clean the mold off of my super cool Toto Too bike basket.

I went upstairs to borrow some bleach off Earl Butter and, of course, locked myself out of my apartment. There's a couch in the lobby. And a magazine rack. For the rest of the afternoon, I didn't get anything done. **SFBG**

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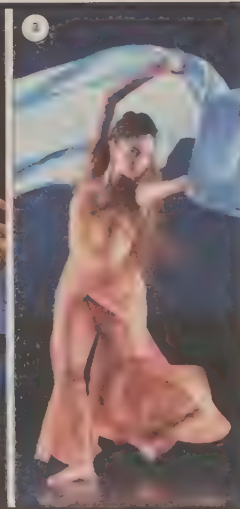
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WEDNESDAY NOVEMBER 17

MUSIC

Watain

Half the fun of black metal is trying to figure out how serious a particular band is about its *evilness*. Evaluate: album covers; the amount of makeup and sinister props deployed during live shows; song lyrics; official band bios. I wish I'd written the phrase "Watain crawled out from Satan's cunt in 1998," but I can't take credit for that, or for "out of the infernal depths their voices do not cry to the Heavens." Fortunately, Watain (actually from Sweden) backs up all the unholy-terror promises by playing top-shelf black metal (fourth album, *Lawless Darkness*, came out earlier this year). Extremists won't want to miss what's sure to be a delightful night of headbanging with the Beast. (Cheryl Eddy)

With Goatwhore, Black Anvil, Necrite, and Pale Chalice
7:30 p.m., \$20
DNA Lounge
373 11th St, SF
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DANCE

Josh Klipp and Jenni Bregman

AI(R)space and RAW (Resident Artist Workshop) present a split bill featuring artists Josh Klipp and Jenni Bregman. Klipp, a local vocalist and choreographer, is a jazz singer in his work *Chet & Ella: music and dance celebrating the voices of Chet Baker and Ella Fitzgerald*. The piece also incorporates performances by Freeplay Dance Crew, Sarah Bush Dance Project, Funk4Soul, and Dylan Martin. Jenni Bregman's contemporary dance work *Intimate City* takes a look at crowded urban spaces and the subsequent intimate transactions that can transpire between people. Bregman offers a glimpse at how friends and strangers alike share their minds, hearts, and personal space in the close quarters of urbanity. (Emmaly Wiederholt)

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THURSDAY NOVEMBER 18

MUSIC

Bear Hands

Your album's out. The

blogosphere is blowing up around you. You're opening for scene bands like Passion Pit, MGMT, and the XX. Feels good, but you've got to keep a cool head. Sure, they dig your sound, which gets compared to Modest Mouse and Berkeley's WHY?; Spin magazine calls your band "a pitch-perfect pairing of post-punk and indie rock." But they said that about the last band from New York City. Remember what *really* matters: the Justin Timberlake shout-out. He's "fallen in love" with your "choppy but dreamy indie-rock stylings." Oh, his paid blogger wrote that? That's still really close. (Ryan Prendiville)

With LoveLikeFire and Safe
8 p.m., \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THEATER

Caligari

Don't fret, little thanatophile — Halloween's not officially over until at least Thanksgiving. And to prove it, HurlyBurly Productions premieres its original adaptation *Caligari* in a nontraditional venue that simply begs the curious to attend: the playspace above leather apparel shop Mr. S. ("Lots of

rigging," I'm told happily, by "the design team.") Exploring the minds of a murderous duo through the perspective of a pair of endangered lovers, *Caligari* promises shadowplay, Expressionist theatrics, fetish gear, and the subtle dissolution of the fourth wall. With the enigmatic Fennel Skellyman as Cesare, and HurlyBurly's own Rik Lopes as the titular lead. (Nicole Gluckstern)

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THEATER

The Success of Failure (Or, the Failure of Success)

Having earlier this year caught Cynthia Hopkins' *The Truth: A Tragedy* at New York's Soho Rep, I wouldn't want to miss anything this playful, vaguely pixie-ish singer-songwriter-musician-performer is ever up to again. That includes her pomo rock band, Gloria Deluxe, and definitely the pure and intoxicatingly sure theater she creates in her deceptively homespun, hyper-talented fashion. The theater is on display this weekend in her "live sci-fi movie," *The Success of Failure (Or, the Failure of Success)*,

a beguiling theater-music-dance rumination on the happy-horrific astronomical catastrophes responsible for our fragile existence. Wear your gravity boots: her curiosity is contagious, her instincts unflappable, and her oddball, doll-like, sweetly deranged persona simply magnetic. (Robert Avila)

Thurs/18–Sat/20, 8 p.m., \$25
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FRIDAY NOVEMBER 19

MUSIC

Miniature Tigers

The Brooklyn by way of Phoenix indie-rock group Miniature Tigers seem to revel in the darkly skewed, shadowy corners of the pop world. That its new album *Fortress* (fantastically produced by the Morning Benders' Chris Chu) was inspired by a band viewing of Stanley Kubrick's *The Shining* (1980) and includes song titles like "Mansion of Misery" and "Dark Tower" says nothing to describe the catchy, fun, and warped Beatles-esque pop it contains. This is what you might

get if Animal Collective had its way with The White Album. (Landon Moblad)

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MUSIC

Every Time I Die

Between the timing of their rise to prominence and their dubious moniker, the five rabble-rousers in Every Time I Die have often been unfairly ghettoized. But while many assume the band plays generic, early-aughts screamo, the music instead takes the form of squalling, infectious hardcore, with singer Keith Buckley — boasting one of the most unpredictable, expressive voices in the genre — caterwauling over top. The sheer weightiness of the instrumentation is what gives him such free reign, and guitarists Andrew Williams and Jordan Buckley seem to be chiseling their riffs out of quarried stone. Head out to Oakland tonight, and this band'll lob those rock rocks your way. (Ben Richardson)

With Trap Them and Howl
8 p.m., \$13
Oakland Metro

Out of the infernal depths their voices do not cry to the Heavens.



630 Third St., Oakl.
(510) 763-1146
www.oaklandmetro.org

THEATER

Coraline

First a best-selling book, then an Oscar-nominated stop-motion film, and now a musical, *Coraline* is the story of a restless girl whose curiosity gets the better of her. Title character Coraline discovers a secret door that takes her into the perfect world of the ever-loving and kindly Other Mother and Father. However she soon finds that perhaps the Other world isn't so perfect after all. Adapted from Neil Gaiman's children's book, with music and lyrics by Stephin Merritt of the Magnetic Fields and book by David Greenspan, madness and mayhem transpire as Coraline navigates the path between the deceptive Other world and her own. **(Wiederholt)**

Through Jan. 15 (check website for schedule)
Opens tonight, 8 p.m., \$30-\$50
SF Playhouse
533 Sutter, SF
(415) 677-9596
www.sfplayhouse.org

MUSIC

Clutch

Clutch has long built a repu-

tation on its unique music, which blends hardcore, metal, blues, and funk to create an inimitable mix. This ability to combine multiple genres enables the band to attract a diverse array of fans, which in turn has resulted in some truly head-scratching touring partners. This trip through SF, the Germantown, Md., quartet will be sharing the stage with neoclassical shred-metallers Children of Bodom, plus Black Label Society, a knuckle-dragging biker metal outfit fronted by former Ozzy Osbourne guitarist Zakk Wylde (né Jeffrey Phillip Wielandt). Despite the stylistic confusion this will entail, come early for a set full of hard-grooving Southern Gothic weirdness, courtesy of the hardest-working hardcore-funk-blues band in show business. **(Richardson)**

With Black Label Society,
Children of Bodom, and 2 Cents
7:30 p.m., \$42
Warfield
982 Market, SF
1-800-745-3000
www.thewarfieldtheatre.com

DANCE

Ballet Afsaneh

If you think that globalization is a 21st century invention, talk to the people living along the Silk Road — that land

and cultural bridge between the Mediterranean and China — that has been traveled for well over 2,000 years. Afghanistan, Turkey, Iran, Kazakhstan, and Azerbaijan among others, are in the news all the time, mostly for the wrong reasons. The Ballet Afsaneh Art and Culture Society has made it its mission to preserve and reinterpret the music and dance from this multiethnic part of the world. With *Encounters: New Moon on the Silk Road*, a project in the making for more than a year, Antonia Minnecola, Sharlya Sawyer, Moses Sedler, and their dancers and musicians invite audiences to take in the delicious rhythms and flowing gestures of that still-mysterious region between East and West. **(Rita Felciano)**

Sat/20, 8 p.m.; Sun/21, 3 p.m.,
\$21-\$25
Cowell Theater
Fort Mason Center, Marina at
Laguna, SF
(415) 345-7575
www.dancesilkroad.org

**SUNDAY
NOVEMBER 21**

MUSIC

Gwar

Sexcuse me! You remember Gwar, right? You know,

the guys who dressed up in outrageous costumes, er, I mean those deranged aliens who came to our planet in the mid-1980s and released records like *Scumdogs of the Universe* and *This Toilet Earth*? Well, the space gang is back in all its unholy glory with a new album, *The Bloody Pit of Horror* (Metal Blade), celebrating the band's 25th anniversary. Propelled by the first sleazy single, "Zombies, March!" Oderus Urungus and his cohorts have returned in fine beastly form, ready to spread their love — by which of course I mean spray audiences with all manner of fake blood, bodily fluids, and God knows what else! **(Sean McCourt)**

With Casualties, Infernaeon,
and Mobile Death Camp
7:30 p.m., \$25
Regency Ballroom
1290 Sutter, SF
1-800-745-3000
www.theregencyballroom.com

**MONDAY
NOVEMBER 22**

MUSIC

Booker T.

One of the legendary organ players in music history, Booker T. Jones and his Hammond B-3 are tour-

ing to support his first solo album in over two decades. Jones led Stax Records house band Booker T. and the MGs throughout the 1960s and cowrote the still-cool-after-50-years classic "Green Onions." His newest Grammy-winning album, *Potato Hole*, features backup work from the Drive-By Truckers and Neil Young, and includes a cover of Outkast's "Hey Ya" for good measure. **(Moblad)**

8 and 10 p.m., \$20-\$30
Yoshi's San Francisco
1330 Fillmore, SF
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www.yoshis.com sfbg

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Coraline's Stacy Ross, courtesy Actors' Equity (see Sat/20); (2) Gwar (see Sun/21); (3) Ballet Afsaneh (see Sat/20); (4) Bear Hands (see Thurs/18); (5) Every Time I Die (see Fri/19); (6) The Success of Failure (or, The Failure of Success) (see Thurs/18); (7) Caligari (see Thurs/18); (8) Josh Klipp (see Wed/17)

CORALINE PHOTO BY MAGGIE KOCH; BALLET AFSANEH PHOTO BY JUAN CARLOS BETTANCOURT; BEAR HANDS PHOTO BY BETSEY BLUNDELL; THE SUCCESS OF FAILURE PHOTO BY PAULA COURT; CALIGARI PHOTO BY MATTHEW GOULDEN; JOSH KLIPP PHOTO BY SARA DERAGON

arts + culture

From left: Angela Mazziotta, who debuts a new work at the Garage in early December. The venue's unassuming exterior is marked by a distinctive red door; choreographer, curator, and Garage jack-of-all-trades Joe Landini.

ANGELA MAZZIOTTA BY PHIL BUCK



Free parking

The Garage is a SoMa haven for performing artists

By Emmaly Wiederholt
arts@sfbg.com

THEATER/DANCE In the world of performing arts, it often feels like there is a dearth of resources. The race for funding, rehearsal space, performance space, and audience attention can easily create disillusion. Lucky for San Francisco, there is a light in all this resource madness: the Garage, a small theater run by Joe Landini.

"There is a danger in believing in limited resources," Landini recently said. He believes in abundance, that there is actually plenty of room for everyone who wants to create work, and that perpetuating this kind of thinking is essential to the mission of the Garage.

An unassuming building, the Garage's little red door at 975 Howard St. leads into a modest foyer and black box theater. The basement

houses a green room, dressing room, and prop closet in one. A lighting board allowing for tech support and sound can be found directly off the stage to the right of the audience seating. A single bathroom and sink are behind the stage's back curtain. Yet despite its meager facilities, the Garage is home to a surprisingly large number of artists. Approximately 120 performers from diverse disciplines enjoy residencies at the Garage every year, culminating in more than 200 shows annually.

The Garage offers two kinds of residencies for performing artists: AIRspace (artist in residence), which is geared toward queer artists, and RAW (Resident Artist Workshop), the general program. Both are 12-week residencies culminating in a two-night performance run. Artists receive four hours a week of rehearsal space, totaling 48 hours, plus publicity and technical support. Resident artists may also have the opportunity to present their works-in-progress at

the informal Raw and Uncut performance series. But perhaps the pièce de résistance of all this is that it comes at no cost to the artist: the Garage provides free rehearsal space, performance space, tech support, and press.

The Garage's humble facility might be a clue to how this generosity is achieved. Another clue lies in the number of theater personnel; a friend who recently attended a Garage show commented on Landini's presence, asking who the guy was who ushered, bartended, ran tech, and was basically the Garage's ringmaster. In other words, there's no staff and no expensive facility to run either. The Garage is funded entirely by grants and ticket sales, which goes to supporting the artists.

Angela Mazziotta moved to San Francisco earlier this year after completing her BFA in dance at the University of South Florida. Although she had choreographed within her BFA program, she had little experience creating work outside the college environment. Interested in further exploring her choreographic voice, she took up a residency at the Garage in August and will be presenting her new work, *SMACKdab* — a piece dissecting themes of belonging — Dec. 1-2 as part of the RAW per-

formance series. While researching the dance community before moving to San Francisco, she stumbled across the Garage's webpage and recalls feeling like the Garage sounded like a place she could start establishing herself. Mazziotta is an example of a newcomer to the SF dance scene who has been able to pursue her choreographic interests through the Garage's magnanimity.

"The Garage is a place for anyone who wants to get their dance out there," Mazziotta mused. More likely, the Garage is a place for anyone who wants to put *anything* out there. From traditional to classical to contemporary to avant-garde to downright insane, the breadth of the work presented at the Garage is staggering. Sometimes the Garage is sold out; other times there's a sympathetic handful — but the work goes on.

Although the majority of resident artists come from dance backgrounds — due in part to Landini's strong ties within the dance community — the Garage is by no means limited to dance. Anything performance-related — thespians, circus groups, musicians, poets, and artists of all walks have enjoyed time on the Garage's stage — can ostensibly find a home there. The basic screening process

includes a short write-up of the proposed work and a YouTube video of prior work, and the majority of applicants are granted residencies. This egalitarian mentality manifests the Garage's guiding principle that anyone who is willing to give their time and energy in the name of art should have a place to do so.

Thus, a new dancer to the city who needs a place to start choreographing can begin at the Garage. A more established artist with limited funds who wants a theater to present work in is welcome there as well. A multidisciplinary artist interested in combining poetry and film would fit in. An eccentric group of performers who stand on their heads and juggle eggs with their feet could probably be accommodated as well. Imagination is the limit. Whatever the inclination or area of interest, the black box theater at 975 Howard will continue to house and assist performing artists through its generous programming and services. Everyone has a voice, and everyone who wants to should have a forum in which to express that voice. The Garage is a perfect example of an institution that supports and promotes the expression of all voices. **sfsg**

www.975howard.com

trash pop culture news, notes, and reviews

Shoot 'em up

Call of Duty: Black Ops
(Treyarch / Activision)
Xbox 360, PS3, Wii, PC

GAMER It probably wears on one's self-esteem to be perennially known as the "B team," but game developer Treyarch has carried the burden for five years in its work on the *Call of Duty* franchise. Following the runaway success of "A team," and franchise progenitor Infinity Ward's *Call of Duty: Modern Warfare* in 2007, Treyarch's work on the series has gained a new-found level of awareness, and the company appears determined to take advantage of that increased visibility.

A lot of players were surprised when Treyarch's 2008 follow-up to *Modern Warfare*, *World at War*, turned out to be just as good as Infinity Ward's blockbuster, in spite of its return to the series' tired World War II roots. This strategy of taking Ward's successful formula and polishing it rigorously into a release simultaneously familiar and new is something Treyarch looks to repeat with this year's *Black Ops*. But intensifying legal issues between Infinity Ward and parent company Activision mean all eyes are on the franchise and its future, setting a rocky scene for Treyarch's big reveal.

Black Ops is set largely during the Cold War, globe-hopping from Cuba to Russia, Laos, and Vietnam. You play a top-secret operative as he is interrogated for information, each line of questioning launching the player into a flashback. The structure, which is a no-brainer for a series that leaps from location to location as much as *Call of Duty* does, allows *Black Ops* to deliver the best *Duty* story since *Modern Warfare*. To say that the story is vastly improved is not to say that the gameplay itself has taken any giant leaps — it's got explosions but is consistently missing tension. With so many action set-pieces, you often find yourself running around frantically, not knowing what to do while shit explodes all around you and characters yell at you to hurry up. So not much has changed.

Luckily, the single player experience is no longer the feather in the franchise's hat; players come for the series' RPG-meets-shooter multiplayer, which has dominated the online charts since its debut. Treyarch hasn't taken too many liberties here, and *Black Ops'* multiplayer plays a whole lot like its ancestors, but with fewer of the unnecessary perks and killstreaks that bloated last year's *Modern Warfare* 2.

Solo-only players might find *Black Ops* the equivalent of a sugar fix, but the multiplayer continues to deliver the addictive experience that made the franchise so successful, and cuts a lot of fat in the process. It's not Treyarch's masterpiece, but it has shown that it can recognize the faults of the franchise and delivered a game that goes down far easier than the last Infinity Ward project.

Take that, "A team!" (Peter Galvin)



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PAULA FRAZER

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CHRISTIE DUPREE

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New impressions: Locals Myron & E have an album on the horizon and a quartet of great 7-inch collaborations with the Soul Investigators to their name.

45 sessions

With a little help from Finland, Myron & E bring sweet Bay Area soul to the vinyl grooves

By Mosi Reeves
arts@sfbg.com

MUSIC If you type “Myron and E” into the search engine on YouTube.com, you’ll likely find a simple video clip of a record player with one of the duo’s 7-inch singles on the turntable. Play the video clip, and

the turntable’s needle will descend on the vinyl. And then some of the most wonderfully sweet grooves will pipe through your speakers.

Ba-ba-ba’s fill the air, and the backbeat pops along like a Holland-Dozier-Holland gem, perhaps the Supremes’ “Back in My Arms Again.” The voice of Myron is ragged yet soulful and insistent. “This old heart of mine can’t take much more of what it’s been given,” he sings, as E contributes “shoo-bee-doo-wah” ad libs. “And you showed no shame breaking my heart.” The entire performance lasts just under three minutes, just like they used to make ‘em.

The song, “It’s A Shame,” was released on Helsinki, Finland, imprint Timmion Records in January. It’s one of four singles Myron & E has recorded with The Soul Investigators, a Finnish soul band whose members run Timmion. (L.A.-based major-indie powerhouse Stones Throw Records has licensed two of the singles, “Cold Game” and “It’s A Shame,” for U.S. distribution.) All of the singles sound like a lark, but that’s part of their charm.

“It just came together,” says Myron Glasper, snapping his fingers to illustrate, during an interview at Eric Cooke’s

apartment in the Lower Haight. Cooke, better known as DJ and producer E Da Boss, cohosts a club night at Oakland spot the Layover on Saturdays called “The 45 Session.” His bedroom is filled with boxes of 7-inch records, including mint copies of Myron & E’s latest jam with the Soul Investigators, “The Pot Club.” As an ode to “Oaksterdam” and California’s burgeoning cannabis industry, complete with midnight-hour “rapp” vocals from Myron, it’s the duo’s most contemporary-sounding effort to date. A full-length album, *Going in Circles*, is due for imminent release. E Da Boss thinks it’ll drop by December, but early 2011 appears more likely.

The Myron & E thing happened by accident. A few years ago, E Da Boss was on a European tour with local producer Nick Andre; as E Da Boss and Nick Andre, the duo has released projects such as 2010’s *Robot Practice* EP. Traveling through Helsinki, they met the Soul Investigators and sparked an impromptu jam session. E Da Boss grabbed a microphone and began singing. “They kept telling me, ‘You sound good, you must sing.’ I didn’t really pay attention to it,” he remembers. Later in 2008, E Da Boss was assembling a solo production showcase for Om Records, and reached out to The Soul Investigators for sounds he could chop up into hip-hop beats. (He says Om Records dismantled its hip-hop division before the album could drop. All that came from it was a 2007 single, “Go Left.”)

When E Da Boss contacted The Soul Investigators, the group made a counter-offer: if they sent him some music, would

he sing on it? E Da Boss thought of Myron; the two have been friends since touring around the world as part of Blackalicious’ backing band. “When they sent the beat over, I called Myron and said, ‘These guys want me to sing on some stuff. Come over here and help me write a song.’” Within an hour, they wrote an endearingly classic tune called “Cold Game.”

Perhaps Myron and E Da Boss’ years of experience in the music industry accounts for their effortless throwback soul. Originally from Los Angeles, Myron has worked as a dancer (he made a few appearances on the classic hip-hop sketch comedy *In Living Color*), an R&B singer (he has recorded sessions with Sir Jinx, Foster & McElroy and Dwayne Wiggins), and a backup vocalist (for CeCe Peniston, the Coup, and Lyrics Born). When gigs are few, he even drives a big-rig truck. “Real talk, I will jump in the rig if there ain’t no work. Yeah, cuddy! Rrrr-rrr!” Myron says, eliciting peals of laughter as he trills a few lines from Willie Nelson’s “On the Road Again.”

Myron & E’s first four singles have made an impact among soul fans and bloggers in the States, but the two say they’ve had far more success in Europe. Last summer, they performed for thousands at Helsinki’s Pori Jazz Festival. Myron opines that audiences there are more accepting of all forms of music. “They can go from gangsta rap to Norah Jones,” he says. Suffice to say that U.S. audiences don’t want Snoop Dogg at a Norah Jones concert.

And then there’s the question of the “retro-soul” resurgence itself. It can hardly

be called a trend anymore since it’s been more than a decade since Sharon Jones & the Dap-Kings recorded its first singles for the now-defunct Desco imprint, arguably marking the scene’s evolution from acid jazz revivalism to full-on deep funk aesthetics. Much of the genre’s creative energy hasn’t come from the black community, though, but from discerning record collectors inspired by a musical world that disappeared long ago. That has made for some uncomfortable conversations about appropriation — E Da Boss compares it to the way British rockers adopted Southern folk blues idioms in the 1960s.

“If I went up to the homies in the hood and said, ‘Let’s do this music,’ it probably won’t happen because it’s all about the R&B and neo-soul, the Chris Browns, and the R. Kellys,” Myron says. Some notable black artists like Raphael Saadiq, Cee-Lo Green, and Solange Knowles have begun using a “retro-soul” sound, particularly as the style has grown popular. Still, Myron & E know their efforts, however great, can’t compare to the soul legends of Motown and Stax. As Myron says, “It’s easy to make something that already exists better.” **SFBG**

MYRON & E

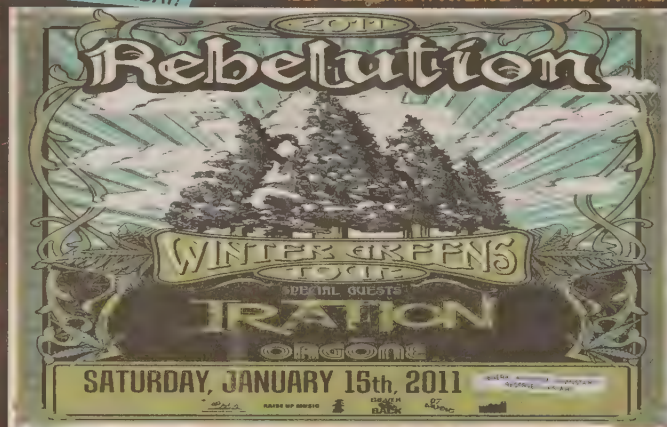
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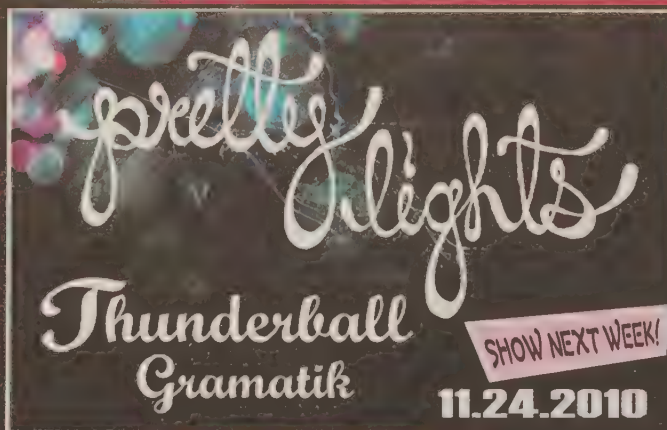
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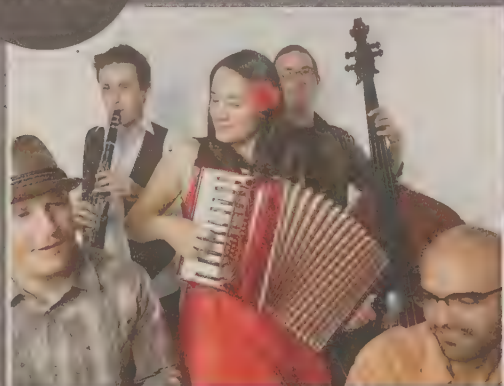
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A brother and sister's too-close relationship proves unsettling for their rural neighbors in *Delta*.

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By Dennis Harvey
arts@sfbg.com



FILM In recent years, on the film festival circuit at least, it seems like everything Romania puts out is gold — not that it puts out more than a handful of features per year. This vogue has overshadowed trends elsewhere in the region, notably neighbor Hungary, whose more richly storied, prolific film industry has produced some very interesting work of late. (On a less personalizing level, its relatively pristine period architecture and low overhead draw a lot of foreign film shoots — Budapest subbing for Victorian London, etc. — while different factors make it one of the world's leading production hubs for porn.)

A few features have broken out commercially in the last decade, like *Kontroll* (2003), *Huckle* (2002), and *Fateless* (2005) — disparate films united in creating spectral, macabre worlds on the border of horror, whether set in a subway system, quaint village, or Auschwitz. But several emerging directors, far more influenced by such native auteurs as Miklós Jancsó and Béla Tarr than the borderless film education DVD and cable can afford, have so far proved too idiosyncratic to travel much beyond the festival circuit.

A rare chance to see some of that work outside those confines can be had this week at the Roxie, which is hosting a short-run double bill under the umbrella "Magyar Tales of Kornél Mundruczó." Protégé of

epic-enigma engineer Tarr — whose exasperatingly slow creative process was one alleged factor behind the suicide of the producer fictionalized in this year's French drama *The Father of My Children* — sometime actor Mundruczó has written and directed several shorts and four features to date.

His 2002 debut *Pleasant Dreams* was a miserabilist frieze of dead-end rural youth. His newest, *Tender Son: The Frankenstein Project*, mixes similar elements with some taken directly from Mary Shelley. Its "monster" is a teenager exacting revenge for a life defined by abandonment, the director playing himself as ... a director, one intrigued by our sociopathic antihero even after he commits several meaningless murders. *Son* was loathed by many at Cannes and Toronto, but that's not really discouraging — Mundruczó's films are of stubbornly minority appeal, either meditative or watching-paint-dry in pace, pretentious or perfect in their narrative simplicity.

The Roxie is playing the two features between. *Delta* (2008) was originally planned as a revenge saga. But when lead actor Lajos Bertók abruptly died mid-production, Mundruczó replaced him with composer Félix Lajkó and overhauled the script to suit his more reticent personality. Lank-haired, scruffily bearded Mihail (Lajkó) returns to his native Danube village after 25 years' absence. No one is happy to see him save sister Fauna (Orsolya Tóth) — and she isn't the effusive type, either.

Diffidently rising above the pervasive culture of loudness,

this somber duo attracts resentment (toward the roll of cash Mihail has to bankroll constructing a well-isolated house upriver), gossip (over their imagined, then real, incestuousness), and eventual violent hostility. *Delta* is a parable of intolerance as poetically primitive as early Herzog (there's even some Popol Vuh on the soundtrack); its utter affectlessness will strike you as hypnotic or maddening.

On another note entirely — well, almost — the director's prior *Johanna* (2005) is all interior tracking shots to *Delta*'s stock-still rural pictures, stillness, and sonic sparseness replaced by the sound of a whole lotta music. At the start, survivors from a large-scale accident are hauled into a subterranean hospital, moaning and bleeding. Then suddenly a tenor doctor trills "The rehearsal is over! Let the dead and injured get up and walk," which they do. All but Johanna (Tóth again), a junkie who's snuck in to steal pharmaceuticals. Caught, she falls down stairs, lapsing into a coma. On awakening, a smitten medic (Zsolt Trill) trains her as nurse. Her healing prowess proves unconventional, however, even miraculous — both sacred and profane, leading to a martyrdom that (like Joan of Arc's) cements her sainthood.

A 86-minute opera created for the screen, *Johanna* is musically rich — who is composer Zsófia Tallér and why isn't she getting major commissions abroad? — but also wholly cinematic. While seeming an anomaly, its cryptic characterization and suspicious view of society are of a piece with Mundruczó's other work to date. **SFBG**

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San Francisco, so much to answer for: Magic Bullets have survived lineup changes and the high cost of local living to release an acclaimed album this year.

Reel around the practice space

Magic Bullets hears a new world, while paying the rent in this one

By Ryan Prendiville
arts@sfbg.com

MUSIC It's easy enough for Corey Cunningham, guitar player for Magic Bullets, to tell that I'm there to interview the band.

Although 2200 César Chávez St. is bustling for 8:14 on a Wednesday night, I'm the only one around without an instrument. Magic Bullets practices in Secret Studios, a warehouse full of closets for bands to rehearse. "Lots of bands practice here," Cunningham said. Through the walls I can hear the muffled sounds of different groups putting work in on something between a hobby and a dream.

We find the rest of the band crammed into its rented space, surrounded by broken amplifiers. Magic Bullets is rehearsing for a show at the Rickshaw Stop, as well as for a trip to the CMJ Music Marathon, a result of songs from its 2010 self-titled album on Mon Amie having received considerable college airplay. The trip is a new opportunity—despite making music for six years, the band had to start over after the recent departures of its drummer, keyboardist, and second guitarist.

According to Cunningham, who founded the band along with singer and lyricist Phil Benson, bringing in a new drummer was the hardest part. "There are no two drummers who sound the same," he says. "Even if they're playing the exact same drum beat, their drum sets sound different, the way they play sounds different.

It changes your sound drastically." Once the group decided to leave out a second guitarist, Magic Bullets' sound, evocative of U.K. guitar pop, has become clearer. In tandem, the rhythm section is less prone to stuttering and has become more propulsive.

Some bands don't make that transition at all, observes drummer Alex Kaiser. "If everyone leaves except you—like what happened with my old band—and you're the only person living within 500 miles, [breaking up is] a pretty easy choice," he said. Kaiser's last band, Tempo No Tempo, dissolved earlier this year, with one member making the popular musician move to Brooklyn and the other deciding to pursue higher education.

"There was a month or two when we weren't really doing Magic Bullets," Cunningham says. The remaining members started a side project, said Terry Malts, "because we didn't have a drummer."

"We were like, 'Let's just have fun,'" said Benson. Nathan Sweatt, Magic Bullets' bassist and third surviving member, qualifies Benson's optimism: "We thought, we're paying for this practice space, we may as well get some use out of it." The group rents the rehearsal space monthly, out of pocket, for about the price of a room in West Oakland. And it's not necessarily cheap.

"We're day-jobbers," Cunningham says. Earlier I ask (in a clichéd fashion) Magic Bullets to describe its image, and the answers veer jokingly between "regular Joes" and "cage fighters." The former is suggested by keyboardist Sean "Shony Collins" McDonnell, the other recent

addition, who splits his time away from the band studying animation and kung fu. With a tendency to quip in cartoon voices, it can be hard to take him seriously. But Benson does.

"I knew Sean from being in bands in the Peninsula," Benson says. "He actually was the lead singer of this punk band Nathan [Sweatt], and I used to go see when I was 15 years old, Jacob Ham—the local heroes. We all kind of looked up to him, and I've actually taken cues from his performances. I've told him that before, and he's always like 'Aww, you.' But it's true."

If the band has any claim to being working class, it comes from Benson and Cunningham (Sweatt is in education; Kaiser is an "engineer for a big-ass government lab.") Both work retail jobs for a company that will go unnamed. Cunningham: "We try not to give them too much advertising." Benson: "Let's just say you can buy stuff there."

We talk about CMJ. "[It's] one of the only things on our bucket list we haven't done," Cunningham deadpans, "along with a bungee jump show." They seem excited—the closest thing they can compare it to at this point is South by Southwest, which they played in a previous incarnation. Remembering how one blog described the group as "a noticeably drunk Magic Bullets," they begin to theorize on the relationship between alcohol and performance. Cunningham looks embarrassed and says, "Maybe we shouldn't be talking about this."

While the whole band is quick to be self-effacing, Cunningham appears

to be the most self-critical. On Magic Bullets' MySpace page, a link to the Pitchfork review of its recent album is accompanied by the mood "weird" and an eye-rolling smiley. When I bring it up, Cunningham is eager to talk about it. "That was a weird one, right?" he says. "Did you notice that they gave us a good number? But you wouldn't think they liked us at all if you read what they wrote." He has a point. The number is decent (7.2) and the reviewer doesn't really say a whole lot. Yet the reviewer accuses the band of ripping a riff within its song "Pretend & Descend" straight from the Smiths' "Bigmouth Strikes Again."

Cunningham denies this. Even going back to listen to the song, he says he can't hear the resemblance, and I don't press it because, personally, I don't either. What's likely worse than the accusation of plagiarism (which puts Magic Bullets in the fine company of the Flaming Lips, Elastica, and Joe Meek), is accusing the band of sounding like the Smiths, a familiar reference in writing about the band.

"I don't think it's a bad comparison," Cunningham says. "I think it's just sort of a shallow comparison because there are so many other influences that are a little more noticeable. You know that song 'Lying Around'? We were listening to this song called 'My Old Piano' that Chic played on. It's a Diana Ross song. If you listen, it has a rhythmic sensibility. That sounds closer [to 'Pretend & Descend'] to me than any Smiths song."

These points of reference have their use, but they also have their limits. During a Magic Bullets show at the Knockout earlier in the year, a girl mentioned to me that they sounded like, surprise, the Smiths, only to immediately begin discussing Robert Smith. The band was on point, working the crowd into a frenzy that mirrored Benson's ecstatic dancing as he circled around the crowded stage, singing longing lyrics about relationships that had gone awry for no good reason. Right then, surface similarities didn't matter and the costs of a practice space seemed worth it. The most important thing with a band like Magic Bullets is that they keep giving it a shot. **SFBG**

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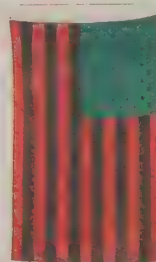
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Leaving a Mark: Alex Soth's *Jim*, Wax Museum, Hannibal, Missouri (2002); David Hammons' *African-American Flag* (1993); and Elizabeth Catlett's *Sharecropper* (1952).

America's original sin

Jens Hoffman finishes his trilogy of literary group shows with a strong take on a Twain classic

By Matt Sussman
arts@sfbg.com

VISUAL ART Going into "Huckleberry Finn," the final installment in the Wattis Institute's trilogy of group shows organized around canonical American novels, it is perhaps

best to heed the notice Mark Twain places at the outset of the text from which this exhibit takes its name and inspiration: "Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot."

The only punishment one risks incurring with "Finn" is self-inflicted fatigue from trying to take it in all at once. As befits Twain's *Adventures of Huckleberry Finn* — a book that is, among many things, a satiric portrait of the post-Reconstruction South, a vernacular bildungsroman, an exploration of the cross-racial politics of friendship, and a fictionalized travelogue — curator and Wattis director Jens Hoffman sets a bold course across American geography, social and literary history, and visual art that is as expansive and winding as the Mississippi.

Much as he did with "The Wizard of Oz" in 2008 and "Moby Dick" last year, Hoffman — firing on all cylinders here — has assembled a visual dossier that takes an open source approach to its primary text. In the spirit of Twain's warning shot to plot-seekers and would-be moralists, the exhibit's pamphlet calls its presentation "fragmented and inconclusive." This description, like Twain's, is only partially true. Individually, the pieces

(including 15 new commissions) vary in terms of how directly and from what direction they engage with Twain's novel. But Hoffman's talent as a curator lies in grouping together works, artists, and eras that, under the broad umbrella of "Huckleberry Finn," have something new to say to each other — and to us.

Book-ended by two screening rooms, the first floor galleries examine *Adventures of Huckleberry Finn* from a largely historical perspective, treating the text and its author as historical objects (in addition to some handsomely bound first editions of the book, there's even a reproduction of Twain's trademark white suit, hung casually on a coat rack) and exploring in more depth the cultural geography of the Mississippi (see James T. Loyd's long survey of the river's lower half), and in particular, the social inequalities wrought by King Cotton's reign.

Some of the works, such as Horace Pippin's two 1944 oils of antebellum life, Harlem Renaissance painter Claude Clarke's harrowing depiction of a slave lynching, or Alec Soth's 2002 photographic series documenting the beauty and strangeness of the riverside, are, each in their own ways, remarkable forms of reportage. Other pieces are pointed interventions. Betye Saar's *The Liberation of Aunt Jemima* (1972) is a mixed media sculpture that arms a mammy doll, set against a background of Aunt Jemima syrup labels, with a rifle and a broom.

The same could be said of the works on the exhibit's second floor, as well as their arrangement, which more explicitly addresses the ugly legacy of what historian George M. Fredrickson has called "America's original sin," slavery. Right out of the elevator, one is confronted with a

powerful triptych: Warhol's screenprint *Birmingham Race Riot* (1964) is displayed beside a reproduction of a segregation-era sign that reads "BLACKS ONLY," and both hang above Felix Gonzalez-Torres' *The End* (1990), a stack of free-to-take posters placed against the wall, each one containing a white space framed by a black border.

Whereas pieces in the lower galleries are arranged with greater room between them, Hoffman fills the second floor chockablock with representations of degradation and defiance: Kara Walker's massive and monstrous shadow-play of rape and violence covers one wall; Ruth Marion-Baruch's stoic photographs of Black Panther leaders hang on another. It's as if Hoffman felt that the only means of adequately depicting "Jim's turbulent quest for freedom," to again quote the program notes' gloss on things, was actual disorder.

Appropriate to a show inspired by Twain, some works also exhibit a sense of humor as they engage with larger issues. Simon Fujiwara's video piece — in which the artist dons a kind of cultural drag, playing an exaggerated caricature of himself being interviewed about his relationship to the character Jim — becomes funnier as his interlocutor's questions become more ridiculous. It is a tall tale — aimed at both critics and artists — about misreading artistic practice as identity formation, and it is worthy of Huck himself. **SFBG**

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On *Invocation*, KIT goes organic and faces the darkness and the light

By Andre Torrez
arts@sfbg.com



MUSIC Imagine being an artist-musician type and juggling all your favorite things just to stay afloat. Considering the Guardian's demo-

graphic, it's probably not too hard to imagine. This could be you. I'm not saying I feel sorry for you; it actually sounds fun if you can make it work. But at the same time, it's got to be a constant hustle. That's exactly how it goes for KIT, a band that — with

album a more "linear and organic" approach, according to Chen, helping them shift away from the digital tinkering and overdubs of their first effort. "I really liked how he did heavy guitar rock on [Mount Eerie's] *Black Wooden Ceiling* and got it into my head that he would be an interesting choice to work with," says Chen.

The band agreed on its new Pacific Northwest producer, known for his unorthodox recordings with Mount Eerie and the Microphones. Previously KIT had employed its drummer, Vice Cooler, as producer, while bringing in an engineer or two.

I'm not joking. Kristy Gesch, KIT's vocalist, sings about seeing someone, who I can only imagine is her boo, during a dreary day, and how when they're happy, she's happy. The song's chief strength is its haiku-like simplicity — the lyric is four lines long.

At times, the album's drenched-in-sunshine sound is juxtaposed with darker lyrical content. "Broke Heart" sounds more like the death of a loved one than the kind of heartbreak you experience from a breakup. Gesch wails about a nightmare that is both unfortunate and permanent. Perhaps this is one of the reasons *Invocation* finds KIT in a more reflective and inward state. I can't confirm what exactly went down in the band's personal lives.

I have a feeling KIT is one of those bands that sounds even better live. I don't mean this in an insulting way and am not saying they don't translate well to record. Given the



George Chen of KIT: "All-ages shows by their nature are more fun than bar shows. The younger kids are more amped on hearing music and not just having it as a soundtrack to drinking."

members based out of Los Angeles and Oakland — has the California kid on lockdown.

KIT's new album *Invocation* is out on Upset the Rhythm. Admittedly, sometimes I judge albums by their covers, and on this one, the colorful heap of junk, outdated toys, and discarded household items by Jessalyn Aaland could certainly read as foreshadowing to the dissonance of the sounds inside. Guitarist George Chen's clashing and self-described "burly" sound is apparent throughout the collection, a follow-up to 2007's *Broken Voyage* (also on Upset the Rhythm). In its entirety, the record clocks in at about 30 minutes.

Producer Phil Elverum, fresh from working with Mirah, gave the

This time around, the band goes analog. Bassist Steve Touchton says the album was recorded in less than one week.

Comparisons between KIT and bands such as Erase Errata and Deerhoof (who they shared a split 7-inch single with) do make sense. The chanting repetition of the word destiny on "Golden" is pretty infectious. Overall, that track stands out as a winner. "Sharks" is for extended listening and will make you stagger with its penetrating, drone-like, single-note guitar lick. The mood to hear the cacophony near the end may not always strike you, but the song conveys a sense of urgency.

"Cloud Chaser" is about creating your own sunshine on a cloudy day.

sheer energy of its sound and knowing the types of places it plays, KIT's all-inclusive philosophy is a stance that says nay to the ageist outlook that only 21-and-ups should enjoy this kind of music.

"It does turn out that all-ages shows by their nature are more fun than bar shows," says Chen. "The younger kids are more amped on hearing music and not just having it as a soundtrack to drinking." **SFBG**

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Man up: playwright-performer David Cale in Aurora Theatre Company's *Palomino* (left); John Ferreira and Steven Satyricon in Impact Theatre's *The Play About the Naked Guy*. | PALOMINO PHOTO BY DAVID ALLEN; THE PLAY ABOUT THE NAKED GUY PHOTO BY CHESHIRE ISAACS

East Bay studs

Machismo? It's complicated in David Cale's *Palomino* and Impact's *The Play About the Naked Guy*

By Robert Avila
arts@sfbg.com

THEATER Kieran McGrath, a carefree 32-year-old Irishman living in New York City, would like to be a writer someday. In the meantime, he has a temporary job substituting for a friend as a carriage driver in Central Park. Its fortuitous, because the material for his first book will conveniently climb into the back of his palomino-drawn carriage in the form of an upscale pimp named Marsha and the series of rich and lonely Manhattan women she represents.

McGrath's perspective on this unexpected line of work has a good deal of compassion and humor-laced insight to it, but playwright-performer David Cale's one-man show, *Palomino*, takes us more than once around the park. With a facility for characterization, dialogue, and storytelling that draws one in slowly and surely, Cale unfolds a globetrotting tale of desire and connection from a variety of distinct perspectives, with McGrath's alone being male heterosexual. By the end, the play achieves a subtle but affecting blurring of lines, as themes of love, solitude, and aging inform a disparate set of vivid personalities.

It's more than a decade since British-born actor and playwright Cale mounted a show locally (the Obie Award-winning *Lillian* in 1999). Especially given the recent resurgence in solo theater, Cale's return to the Bay Area in Aurora Theatre's simple, elegant production feels timely. His work stands out from much of the solo theater landscape in being decidedly not about himself, but rather the story and characters he has in his head. Despite the actor's physical dissimilarity to most of the people he plays, he delivers well-rounded and compelling characters. His women are especially attractive — not least the rich but fragile and searching widow, Vallie, one of McGrath's clients, with whom he has a short but full-blown love affair.

A low-key but masterful performer, Cale displays a lot of love and understanding for his flawed characters, embodying them with supple charm on scenic designer Kate Boyd's graceful stained-wood set, which swoops up and away toward a screen at the back of the stage. There, Rick Takes' projected images offer choice visual complement to the story's continent-hopping narrative. Heartfelt and at moments a little gooey, the play nevertheless avoids tawdry romantic mush for a gentle, gliding look at the fears and gathering pain beneath lives largely spent skimming the

surfaces of things, only every once in a while daring something deeper.

THE PLAY ABOUT THE NAKED GUY

"You can't do this! It will be the death of Integrity!" And not a moment too soon.

Not that we're unsympathetic to this outburst by Dan (an endearingly silly Brian McManus), the stuffy but passionate artistic director of a puny, unpopular Off-Off-Broadway company, the previously-referenced Integrity Players. But given the sampling of Integrity in action — a painfully earnest and self-righteous set of classical gestures that opens, with much winking hilarity, this zinging new comedy by playwright David Bell — it's hard not to be thankful for the jolt Dan gets to his artistic sensibilities, not to mention his fragile theater-family composed of stalwart star (a sharp Jai Sahai), visibly pregnant wife and lead actress (a temptingly innocent Eliza Leoni), and disdainful producer and mother-in-law (a riotously larger-than-life Monica Cappuccini).

The jolt, incidentally, comes courtesy of his new producing partners, the box office geniuses behind such gay flesh outings as *Naked Boys Running Around Naked* and *I Am My Own Whore*. With financial problems of their own, the crafty Eddie (John Ferreira) and his pair of preening club-boy sycophants,

T. Scott (Adrian Anchondo) and Edonis (Timitio Artusio), have moved into Integrity's little turf to, as Dan puts it, "Fuck art right up the ass." In tow is their box-office bait, porn star Kit Swagger (a swaggering Steven Satyricon), titular titillator for Eddie's latest extravaganza, an (even more) homoerotic staging of Mel Gibson's *The Passion of the Christ*.

Impact Theatre, which premieres *The Play About the Naked Guy* in its aptly seedy basement theater beneath a Berkeley pizza parlor, has a proven way with this kind of material. Directed with anarchic élan and requisite comical definition by Evren Odickin, *Naked Guy* turns ably on stripper poles as well as a nicely off-the-shelf but just-true-enough clash between artistic truth and lowest-denominator mass entertainment. The real draw is in the camp, however, played to the hilt, and compellingly enough that it's easy to echo Dan's wife and mother-in-law in their rapt engagement with the trashy side: "This is fun! I wanna be gay too!"

"We all do, dear." **SFBG**

PALOMINO

Wed.-Sat., 8 p.m.; Sun., 2 and 7 p.m.; Tues., 7 p.m.; through Dec. 5; \$10-\$55
Aurora Theatre
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www.auroratheatre.org

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FRIDAY NIGHTS @
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Return to me

Adia Tamar Whitaker explores her
identity in the exceptional *Ampey!*

By Rita Felciano
arts@sfbg.com



DANCE If magical realism is rooted in Latin American cultures, nobody told Adia Tamar Whitaker. Her *Ampey!*, a 50-minute dance, chant, music, film, and narration piece, is an incantatory celebration of life — including the parts of life ingrained in our muscles and our dreams. If CounterPULSE's Performing

misunderstandings on both sides. One of the show's most insightful moments comes via a film clip, in which an elderly Ghanaian man talked about how outsiders not only view his country, but the whole continent.

Whitaker divides *Ampey!* into three acts: "Freedom," "Home," and "Family." Her periodic narrations, on film, feel a bit like a personal travelogue, but they also create a sense of anticipation for the live segments. On stage, her persona shifts identity by moving from one dancer to another, an effective way of expanding the

program notes, the dance is a version of the Ghanaian *agbadza*, usually performed on an open field. Here, clapping and percussion underline rhythmic, forward-bending movements. The flowing harmonies set against that regular bending pattern proved to be hypnotic — I kept thinking of Muslims praying together on the floors of their mosques. Whitaker dedicated this section to her former teacher, Alicia Pierce, who died in San Francisco while Whitaker was learning this very dance in Ghana. This mourning dance, rising and falling, like waves, like deep breaths, was perhaps *Ampey!*'s single most beautiful moment.

The final section, the somewhat problematic "Family," finds Whitaker on her knees. Carefully measuring and pasting segments of tape, she tries to rearrange the complex floor



Performers keep the beat in *Ampey!*'s middle act, "Home," inspired by a traditional Ghanaian dance.

PHOTO BY ROKO KAWAI

Diaspora program had produced nothing but *Ampey!*, it would have been worth doing. Performed by a stellar cast of dancers and musicians, Whitaker has succeeded in pulling together strands of complex subject matter into a first-rate, original piece of poetic theater.

Whitaker is equally skilled in verbal and movement languages. The blunt honesty with which she looks at herself, refusing to sentimentalize or overplay her sense of identity, gives *Ampey!* a strong backbone. The impetus for the work came from a trip to Ghana, where Whitaker traveled to explore her roots. A small-boned, light-skinned woman who shaves her head, she found herself at odds there. With *Ampey!*, she set out to explore the disconnect between her African and African American identities. Perhaps not surprisingly, she found

personal into a larger context.

In "Freedom," the dancers, dressed in prim American school uniforms, dive into a high-energy children's clapping dance, "Getting Lite." With limbs flying, this is an exuberant, wildly energetic but also playful form of urban expression whose African origins — at least as seen here on stage — are unmistakable. A ring shout and a Haitian dance raise the volume of this affirmation of freedom, though in actuality it is being denied. Strong vocalist-dancer Tossie Long, scurrying anxiously among the celebrants, acts as an Elder, cautioning Whitaker to be patient.

"Home" switches gears drastically. With one chair conspicuously empty and Whitaker as the lead vocalist, the dancers sit in a row, chanting and keeping the beat with gourd-like rattles. According to the

patterns that look like a mixture of astrology charts and gym floors. As people in colorful garb spill onto the stage, she keeps up her task for a while. The scene becomes a marketplace, with dancers "selling" their wares to each other and to the audience. Here, the performers' individuality — Eyla Moore, Stephanie Bastos, Velela Roel, Zakiya Roehl, and Rashidi Omari Byrd — creates a vibrantly pulsating environment. Still, as Whitaker finally takes her place among them, the finale feels a little too easy. It is a lovely ending, but not a completely convincing one. **SFBG**

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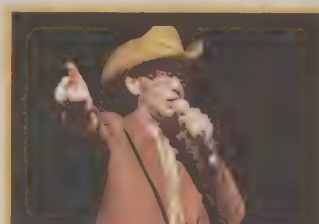
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Carlos Ventura, Joseph Copley, and GOLDIES dance winner Amy Seiwert

Tender is the night train: Ill-essa, left, stokes her fierce brand of harmonic breaks at Public Works and Brooklynite Sean Price hops aboard Mighty's hip-hop Frequency.



Ode to a N-Owl

By Marke B.
superego@sfbg.com

SUPER EGO Honest to Tyra, one of my absolute favorite things in the world is the N-Judah Night Owl bus at 3 a.m. Where else can you encounter such a juicy cross-section of the city's nightlife players — at least the ones too broke or too cheap (or too hot, like me) to snag a cab home?

The guilt-eyed bridesmaid lured away from her bachelorette for a quickie in the bushes; electro kids still fidgety from that tragic final snort; full-throated bro-skis trying tipsily to locate the end of their sentences; post-concert hipsters screaming over their own blown eardrums, ankles swollen and bright blue from asphyxiating jeggings (still!); drooling newbie Googlers who tried so very hard to be “cool,” succumbing to drowsy numbness as their \$300 steampunk sunglasses slip, one lens cracked, from their acne-scarred foreheads; botched pot deals, stunned French teens, cruisy bears, fresh tweakers, gothic Lolitas, country line-dancers, aspiring rappers, occasional actual hotties ... Amazing. Especially when someone busts out a boombox. All aboard our homegrown diesel-driven party train, woot woot!

► NERD NITE

“It’s like the Discovery Channel ... with beer!” I’m not sure if there’s going to be intentional dancing at this hot monthly snarf-a-thon, but feisty cerebella should be jumpin’ for these presentations: “Mar’s Lumpy Bumpy Neato Magneto(sphero),”

“Penguins, the True Chickens of the Sea,” and “The Perilous Infirmary of Burning: The History of Neisseria Gonorrhea.” OK!

Wed/17, doors 7:30 p.m., show at 8 p.m., \$8. Rickshaw Stop, 155 Fell, SF. sf.nerdnite.com

► PACO OSUNA

They say that minimal is dead — but it actually just got hijacked by hot Spaniards. They added some much-needed swing and even humor (not to mention a little color) to the pale-faced genre, keeping the intellectual rigor but expanding its rhythmic template. Bearded Barcelonan Paco Osuna still likes it dark and heady in a Plus8 Records vein, but he knows how to thump the floor as well. Thu/18, 9:30 p.m., \$10. Vessel, 85 Campton Pl., SF. www.vesselsf.com

► RADIOACTIVITY

The monthly happy hour celebrating “the sound of low budget synthesizers, Eastern European Cold War dance parties, and the more experimental, dubby, and danceable side of post-punk” turns one year colder with special guests Dominique Leone, one of SF’s best hoarders of vinyl plutonium, and Wobbly, plus residents Robots.In.Heat and Tristes Tropicque.

Fri/19, 6 p.m.–9 p.m., free. 222 Hyde, SF. www.222hyde.com

► SIMIAN MOBILE DISCO

Yes, the Brit duo is still here, and yes, they are still your friends. I never use the word “cargasm,” because ew, but if your rocks pop for anthemic electro bombast and fuzzy blasts of bass tempered ever so slightly by devilishly insistent samples, then yes, you will have a

bananas one of those.

Fri/19, 9 p.m., \$18 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

► DUBSTEP BEAT BATTLE

Little recognized fact: the Bay has a shit-ton of excellent beats-production talent. (The recent Red Bull Big Tune and BART Series Big Battle were explosions of creativity.) Promoters Phillip Drummond and Ro Knew are unleashing the future wobble with this multiplayer rumble. Plus, it’s a canned food drive for Glide — bring a tin, leave with tinnitus? Sat/20, 9 p.m., \$10/\$7 with can of food. Club Six, 66 Sixth St., SF. www.clubsix1.com

► ILL-ESSA

Breakbeat specialist turned harmonic dubstep heroine (with occasional acid crunk overtones), the Daly City Records artist brings a decade of experience and some spicy live vocals to the tables. This special release party for her new EP includes Brit glitch-hoppers Glitchy and Scratchy, B. Bravo, Slayrs Club DJs, and everybody’s favorite cuddly purple noise-monster, Mochipet. Sat/20, 10 p.m.–3 a.m., \$10. Public Works, 161 Erie, SF. www.publicsf.com

► SEAN PRICE

The adventurous-eared monthly Frequency party brings in this super-talented, kicked-back, bearish Brooklyn rapper — as one-half of the classic Heltah Skeltah, Price rocked and rucked the ‘00s, on his own he’s rolling over tasty Lee Mason “Shady Blues” samples. With Danny Brown, Moe Green, Quelle, and DJ Joe Quixx of Oakland Faders.

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WEDNESDAY 17

ROCK/BLUES/HIP-HOP

Birthday Massacre, Black Veil Brides, Dominin, Aural Vampire Slim's. 7:30pm, \$16.
Fabulous Diamonds, Pigeons, Donovan Quinn and the 13th Month Bottom of the Hill. 9pm, \$10.
Hey Monday, Cartel, Ready Set, This Century Great American Music Hall. 7:30pm, \$16.
Hobo Nephews of Uncle Frank, Sour Mash Hug Band, Crux Thee Parkside. 8pm, \$7.
Intimate Stranger, Evan Bailey, Guverment Elbo Room. 9pm, \$8.
Jason King Band Biscuits and Blues. 8pm, \$15.
Kyle Eastwood Band Yoshi's San Francisco. 8pm, \$15.
One F, Giant Value, Cash Pony Café Du Nord. 9pm, \$10.
Orn the Whale, Chris Pureka Independent. 8pm, \$15.
A Perfect Circle Fillmore. 8pm, \$40.
Sleepwalkers Hemlock Tavern. 9pm, \$5.
Watain, Goatwhore, Black Anvil, Necrite, Pale Chalice DNA Lounge. 7:30pm, \$20.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Breezin Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. With DJs Amy A and Brynnie Mac spinning yacht rock od smooth 70s.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaar, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppostori Spelling.
Red Wine Social Triple Crown. 5:30-9:30pm, free. DJ TopOne and guests spin international funk and get drunk.

Respect Wednesdays End Up. 10pm, \$5.
 Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, InterGalactoid, and guests.

THURSDAY 18

ROCK/BLUES/HIP-HOP

Bear Hands, LoveLikeFire, Safe Rickshaw Stop. 8pm, \$12.
Shane Dwight Biscuits and Blues. 8pm, \$16.
Eisley, Christie Dupree Swedish American Hall (upstairs from Café Du Nord). 8pm, \$15.
Eux Autres, Writer, Sporting Life El Rio. 8pm, \$7.
Idlewild, Happy Hollows Independent. 8pm, \$15.
Tift Merrit, Elizabeth and the Catapult Great American Music Hall. 8pm, \$18.
A Perfect Circle Fillmore. 8pm, \$40.
Razor Skyline, Conspiracy of Venus, Fuzzpod Café Du Nord. 8:30pm, \$10.
30K19, Hellogoodbye, Down With Webster, K. Play Slim's. 7:30pm, \$21.
Stietto Ghetto Grant and Green. 9:30pm, free.
Toxic Holocaust, Black Cobra, Dopecharge, Earslaughter Thee Parkside. 9:30pm, \$10.
Why Because, Middy Veil, Moonbell Hemlock Tavern. 9pm, \$6.

DANCE CLUBS

Affrolicious Elbo Room. 9:30pm, \$10. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Electric Feel Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, \$2. With DJs subOctave and Blondie K spinning indie music videos.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
GUILTY Pleasures Gestalt, 3159 16th St, SF; CONTINUES ON PAGE 35

the RRAZZ room

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WED 11/17 8PM NO COVER!
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THU 11/18 7:30PM \$5
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FRI 11/19 7:30PM \$8
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MILLER CARR & THE SHALANTS

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ROGER MAS Y EL KOOL KYLE
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SUN 11/21 7:30PM \$7
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MON 11/22 8PM
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 12.10 Peter Hook Joy Division/New Order
 12.11 Wonderful
 12.18 Swayzak
 12.31 Boofie New Years Party
 01.15 Hauswurst Anniversary
 01.21 Dirtybird

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**2010
UPCOMING
EVENTS**

THURSDAY NOV 18
COMEDY NIGHT

FRIDAY NOV 19
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SATURDAY NOV 20
PAUL HEMMING

SUNDAY NOV 21
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THURS/18 DANCE CLUBS

(415) 560-0137, 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964, 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788, 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Nightvision Harlot, 46 Minna, SF; (415) 777-1077, 9:30pm, \$10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.

FRIDAY 19

ROCK/BLUES/HIP-HOP

Agnostic Electric Gospel Socha Café, 3235 Mission, SF; www.sochacafe.com, 8:30pm, free.
Bad Religion, Off With Their Heads, Bouncing Souls Regency Ballroom, 8:30pm, \$27.
Battlehooch, Corpus Callosum, Sun Hop Fat, DJ Mashi Mashi Bottom of the Hill, 9:40pm, \$12.
Blonde Redhead, Olof Arnalds Warfield, 9pm, \$28.
Clinic, Fresh and Onlys, Loons Independent, 9pm, \$17.
Freelance Whales, Miniature Tigers Rickshaw Stop, 8:30pm, \$15.
Lauren Jordan Vin Club, 515 Broadway, SF; www.thevinclub.com, 8pm, free.
Kings Go Forth, Myron and E with Hot Pocket, Selector DJ Kirk Elbo Room, 10pm, \$13.
Legendary Pink Dots, Big City Orchestra Café Du Nord, 9:30pm, \$20.
Love Dimension, Parties, Trevor Childs and the Beholders Hemlock Tavern, 9:30pm, \$7.
Marduk, Withered, Bosse De Nage, Deafheaven The Parkside, 9pm, \$20.
Mike and Ruthy, Miller Carr and the Shalants Make-Out, 7pm, 7:30pm, \$8.
Bob Mould Swedish American Hall (upstairs from Café Du Nord), 8pm, \$22.
Rykarda Parasol, Tamaryn, Hot Toddlies, Sioux City Kid and the Revolutionary Ramblers Slim's, 8:30pm, \$13.
Sadies, Possum and Lester Great American Music Hall, 9pm, \$16.
Shalmus, Ayurveda, Brooks Was Here, Our Vinyl Vows Kimos, 9pm.
Eddie Turner Biscuits and Blues, 8pm, \$20.

JAZZ/NEW MUSIC

Basia Bimbo's 365 Club, 9pm, \$32.

FOLK/WORLD/COUNTRY

Toshio Hirano Mercury Café, 201 Octavia, SF; www.mercurycfe.com, 7:30pm, free.
"San Francisco First Annual Pancake Festival" Coda, 10pm, \$10. Doctors Without Borders benefit.
"San Francisco World Music Festival: The Ritual Project: Offering" Jewish Community Center of San Francisco, 3200 California, SF; (415) 292-1233, www.sfworldmusicfestival.org, 8pm, \$15.

DANCE CLUBS

Alcoholocaust Presents Riptide Tavern, 9pm, free. DJ What's His Fuck spins old-school punk rock and other gems.
Dirty Rotten Dance Party Madrone Art Bar, 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 445-2129, 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788, 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964, 6pm, \$5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440

Broadway, SF; (415) 989-3434, 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk, 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Hubba Hubba Revue: Secret Agents DNA Lounge, 3pm, \$10-15. Burlesque and comedy plus live music by Thee Swank Bastards.
Radioactivity 222 Hyde, SF; (415) 440-0222, 6pm. Synth sounds of the cold war era.
Rockabilly Fridays Jay N Bee Club, 2736 20th St., SF; (415) 824-4190, 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Simian Mobile Disco, Worthy, Solar Mezzanine, 9pm, \$18.
Some Thing The Stud, 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Vintage Orson, 508 Fourth St., SF; (415) 777-1508, 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 20

ROCK/BLUES/HIP-HOP

Bad Religion, Off With Their Heads Regency Ballroom, 8:30pm, \$27.
Bar Feeders, Complaints, Kicker El Rio, 10pm, \$7.
Barrel Riders, Space Vacation, Cobretti Li Po Lounge, 8pm, \$5. Benefit for San Francisco Bay shark research and conservation.
Black Label Society, Clutch, Children of Bodom, 2 Cents Warfield, 7:30pm, \$42.
Dawes, Moonoggles, Romany Rye Independent, 9pm, \$15.
DSM-5 Knockout, 3pm.
Slim Jenkins, B Stars, Hi-Rhythm Hustlers Verdi Club, 2424 Mariposa, SF; www.slimjenkins.com, 9pm, \$10.
Legendary Pink Dots, Big City Orchestra Café Du Nord, 9:30pm, \$20.
Point of View Thee Parkside, 3pm, free.
"SFX Music Festival" Mission Rock Café, 817 Terry Francois, SF; (415) 626-5355, 4pm, \$15. With Music for Animals, Hundred Days, Ferocious Few, Mister Loveless, and more.
Sonny Rhodes Biscuits and Blues, 8pm, \$20.
Snailface, Atomic Bomb Audition.
Cartographer Hemlock Tavern, 9:30pm, \$6.
Tung, White Cloud, Carta Bottom of the Hill, 10pm, \$10.
Turbonegra, Ancient Mariner, Five Magics, Rock School Band Thee Parkside, 9pm, \$8.
Keller Williams Great American Music Hall, 9pm, \$23.
Zion I, Locksmith, Hold Up, Bayliens, DJ Kevvy Kev Sim's, 8:30pm, \$23.

JAZZ/NEW MUSIC

Sheilani Alix Coda, 7pm, \$5.
"San Francisco World Music Festival: The Ritual Project: Entering the Fire" Jewish Community Center of San Francisco, 3200 California, SF; (415) 292-1233, www.sfworldmusicfestival.org, 8pm, \$15.

FOLK/WORLD/COUNTRY

Mary Black, Roisin O Bimbo's 365 Club, 9pm, \$37.50.
Jimmy Crowley and Marla Fibiash Aboard Balclutha, Hyde Street Pier, SF; www.maritime.org, 8pm, \$14.

DANCE CLUBS

Bootie: The Monster Show DNA Lounge, 9pm, \$6-12. Mash-ups and drag with Cookie Dough.
Cock Fight Underground SF, 9pm, \$7. Gay locker room antics galore with electro-spinning DJ Earworm, MyKill, and Dcnstrct.
Fire Corner Koko Cocktails, 1060 Geary, SF; (415) 885-4788, 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Fringe Madrone Art Bar, 9pm, \$5. Indie music video dance party with DJs Blondie K and subOctave.
Full House Gravity, 3505 Scott, SF; (415) 776-1928, 9pm, \$10. With DJs Roost Uno and Pony P spinning dirty hip hop.
HYF Club Eight, 1151 Folsom, SF; www.eighths.com, 10pm, free. Gay and lesbian hip hop

CONTINUES ON PAGE 36 >>

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SAT 11/20 DJ DANG 'MOLLY OLDIE SOLID GOLDIE' 10PM

SUN 11/21 DJ CHOICE 8PM

TUE 11/23 ALCOHOLAUST W/ WHATSHISFUCK AND DJ AVI 9PM

WED 11/24 KUSF DJ FRAULEIN META 10PM

THU 11/25 OPEN THANKSGIVING @ 8PM
DJ AMY BAXTER & CHRIS MCVIKER 10PM

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**SAT/20
DANCE CLUBS**
CONT.,»

party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Non Stop Bhangra Rickshaw Stop. 9pm, \$15. Desi-driven beats of Bhangra with the Dholrhythms Dance Troupe.
Prince vs. Michael Madrone Art Bar. 8pm, \$5. With DJs Dave Paul and Jeff Harris battling it out on the turntables with album cuts, remixes, rare tracks, and classics.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Soul on 45s with DJs Lucky, Phengren Oswald, and Paul Paul.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep, Ludichris, and guests Stronghold Sound featuring Dub Snakkr, Bongo, and Iggy Mon.
DiscoFunk Mashups Cat Club. 10pm, free.
House and 70s music.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Pachanga Coda. 7pm, \$10. Salsa dance party with DJs Fab Fred and Antonio with Louie Romero y Mazacote.
Religion Bar on Church. 3pm. With DJ Nikita.
Swing Out Sundays Rock-It Room. 7pm, free (dance lessons \$15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.

CONCERT UPDATE



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SUNDAY 21

ROCK/BLUES/HIP-HOP

"Battle of the Bands" DNA Lounge.
5:30pm, \$12. With Swindelfish, Exit 27, City Psychology, and more.
Gwar, Casualties, Infernaeon, Mobile
Death Camp Regency Ballroom. 7:30pm, \$25.
Halfflowers, Kackala Hemlock Tavern. 8pm, \$5.
Dave Mason Yoshi's San Francisco. 8pm, \$36.
April Smith and the Great Picture Show, Yukon Blonde, Le Switch Hotel Utah. 8pm, \$6.
Sonos, Ira Marlowe Café Du Nord. 8pm, \$12.
Pat Travers Great American Music Hall. 8pm, \$21.
Zion I, Eligh, Scarub, Bang Date, Hold Up, Oakland Faders Slim's. 8pm, \$23.

FOLK/WORLD/COUNTRY

Calafia Thee Parkside. 4pm, free.
"San Francisco World Music Festival: The Ritual Project: Feasting" Jewish Community Center of San Francisco, 3200 California, SF; (415) 292-1233, www.sfworldmusicfestival.org. 8pm, \$15.
Andre Thierry and Zydeco Magic Knockout 2pm, \$7.

DANCE CLUBS

Call In Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.

MONDAY 22

ROCK/BLUES/HIP-HOP

Midnight Juggernauts Independent. 8pm, \$15.
Red Light Go, Trouble Horse, Pie Crust Promises El Rio. 7pm, \$5.
RRICCEE featuring Vincent Gallo Café Du Nord. 9pm, \$20.
Summer Set, Stereo Skyline, Mod Sun, Downtown Fiction Bottom of the Hill. 7pm, \$12.
Wild Flag Hemlock Tavern. 6:30pm, \$12.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more - all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5.
Krock, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.
Grazzy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, Sir-Tipp, Ruby Red I, Lo, and Gordo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Musik for Your Teeth Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.
Network Mondays Azul Lounge, One Tillman Pl., SF; www.inhouseatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 23

ROCK/BLUES/HIP-HOP

Attack Attack! Emmure, Pierce the Veil, Of Mice and Men, In Fear and Faith Regency Ballroom. 7pm, \$20.
Karmen Buttler, Caitlin Canty, Lauren O'Connell Hotel Utah. 8pm, \$6.
Moore Brothers, Them Hills, Twinks Hemlock Tavern. 9pm, \$7.
Mr. Gnome, Weapons of the Future, Whirl Elbo Room. 9pm, \$7.
Robyn, Maluca, Natalia Kills Warfield. 7:30pm, \$27-35.
Silver Threads, Ladyfinger El Rio. 7pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJs Avi and What's His Fuck.
Electric Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 9pm, free. With DJ Pam Hubbuck spinning house.
Womizer Bar on Church. 9pm. With DJ Nuxx. sfac

WED 11/17	THU 11/18	FRI 11/19	SAT 11/20
BLACK VEIL BRIDES Slim's	2013. HELLO GOODBYE DOWN WITH WEBSTER X-PLAY Slim's	BLONDE REDHEAD Warfield Theater	SNAILFACE ATOMIC BOMB AUDITION CARTOGRAPHER Hemlock Tavern
HEY MONDAY CARTEL THE READY SET THIS CENTURY Great American Music Hall	EISLEY Café du Nord	FREELANCE WHALES Nicasaww Stop	BLACK LABEL SOCIETY Warfield Theater
GREG DULLI Café du Nord	DRE ALLEN Rockit Room	CLINIC THE FRESH & ONLYS THE LOONS The Independent	CYNDI LAUPER THE FEROCIOUS FEW Mission Rock Cafe
WILLY PORTER Freight & Salvage	PETUNIA & THE VIPERS Uptown	RAD RELIGION Regency Ball Room	JON I Slim's
A PERFECT GIRLCE The Fillmore	THE TITAN-UPS Make-Out Room	SANTANA Serrano Theater	KELLER WILLIAMS Great American Music Hall
SOUR MASH HUG BAND THE CRUX Thee Parkside	SHANE DWIGHT Ritours & Blues	DENNIS KAMAKAH Freight & Salvage	GOAPELE Yoshi's Jazz Club Square
			DJ OBERT Mezzanine

SUN 11/21	MON 11/22	TUE 11/23	WED 11/24
JOHN BORKA Freight & Salvage	THE DOWNTOWN FICTION Bottom of the Hill	THE COOP Warfield Theater	PRETTY LIGHTS Fox Theater
LIFHOUSE Nob Hill Masonic Center	WILD FLAG Hemlock Tavern	MR. OZONE Elbo Room	THE COUP The Independent
THE LUCAS CATES BAND Hemlock Tavern	MIDNIGHT JUGGERNAUTS The Independent	MOORE BROTHERS THE HILLS The Twinks	ZACH DEPUTY Room Boom Room
STEVE TAYLOR Wake-Out Room	AMADITO VALDES YOSHI'S NIGHT CLUB	THE SILVER THREADS LADYFINGER El Rio	THE FRAIL Uptown
ELIGH Slim's	MOONWATCHER SCAMLET & HARA SCATTERED LIKE BIRD Mama Buzz Cafe	DEAD WESTERN FEATHERBEARD EL NABO FANTASTIQUE	MYONICS CARNIVORES LENS Hemlock Tavern
DAVE MASON Yoshi's Jazz Club	RRICCEE VINCENT GALLO Café du Nord	KIMO'S PENTHOUSE STEVAN PASERO TRIO GAROFA Coda	NEW RIDERS OF THE PURPLE SAGE Great American Music Hall
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WED 11/17 8P OMG! KARAOKE NOS

THU 11/18 8P EUX AUTRES (RECORD RELEASE), WRITER, SPORTING LIFE (INDIE) \$7
9P DJ SURESH & NAGABEATZ (WORLD MUSIC) NOS

FRI 11/19 5:30P FREE OYSTERS ON THE HALF SHELL
6P-2A DJ'S CARMEN & MIRANDAS FRUIT STAND (PUNK/DISCO/POP) TILL 2AM, NOS
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SAT 11/20 3P QUEER ALLSTAR, CLUB WOTEVER COMES SAN FRANCISCO
9P THE BAR FEEDERS, COMPLAINTS, KICKER (PUNK) \$7

MON 11/22 7P RED LIGHT GO, TROUBLE HORSE, PIE CRUST PROMISES (ROCK) \$5
9P RADICAL VINYL (DJ FUNK/OLDIES/PUNK) NOS

TUE 11/23 7P THE SILVER THREADS, LADYFINGER (ROCK) FREE

SINGLES PARTIES

NOV 9 Grand Reopening Singles Mixer, Novato

NOV 13 Singles Extravaganza, San Francisco

NOV 19 Taxi Dance, Oakland Airport

NOV 20 California Cougar Convention

NOV 23 Sausalito Waterfront Single Mingle

7 HOLIDAY PARTIES!

NOV 27 1. Thanksgiving Weekend Match Your Key Dance, Santa Clara

NOV 30 2. Cougar Holiday Mixer, Walnut Creek Marriott

DEC 3 3. Holiday Dance, Millbrae

DEC 17 4. Christmas Dance, Berkeley

DEC 18 5. Christmas Art & Wine Tasting Party, San Francisco

DEC 31 2 Affordable New Years Eve Bashes, North Bay/Silicon Valley

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• Liz Pappademas
• Chi McClean

THURSDAY 11/18
8PM - 12 ADV & DOOR
• Winter's Fall
• TBA

FRIDAY 11/19
9PM - 12 ADV & DOOR
• Tokyo Raid
• Box Squad
• The Plastic Saints

SATURDAY 11/20
8PM - 12 ADV & DOOR
• Motherhumbuckers
• Live Evil
• Evolution Eden
• Mr. Mime
• Face on Straight
• Dee Kennedy

SUNDAY 11/21
12-3PM - \$FREE
Bluegrass brunch with the
• Afternoon Delight
• Sun Band
9PM - 12 ADV & DOOR
• April Smith and The Great Picture Show
• Yukon Blonde
• Le Switch

MONDAY 11/22
7:30PM - \$FREE
Bay Guardian Readers Poll Best Open Mic:
• Open mic with JJ Schultz

TUESDAY 11/23
8PM - 12 ADV & DOOR
• Karmen Buttler
• Caitlin Carty
• Lauren O'Connell

WEDNESDAY 11/24
9PM - 12 ADV & DOOR
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WITH DIS/HOSTS:
PLEASUREMAKER, SENOR OZ
SPECIAL GUEST
DJ DRAGONFLY (GROOVE GARDEN)

FRI 11/19
10PM - 12PM
ELBO ROOM PRESENTS
KINGS GO FORTH (LUANA ROP RECORDS) (MILWAUKEE, WI)
PLUS MYRON & E
BACKED BY HOT POCKET, THE SELECTOR DJ KIRK

SAT 11/20
10PM - 12PM
SATURDAY NIGHT SOUL PARTY WITH DJ LUCKY, PAUL PAUL, PHENGREN OSWALD
\$5 DISCOUNT IN SEMI-FORMAL ATTIRE

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10PM - 12PM
DUB MISSION PRESENTS THE BEST IN DUB, DJ SET, ROOTS & DANCEFEST WITH DJ SEP, LUDICHRIS
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WED 11/24
10PM - 12PM
ELBO ROOM PRESENTS
CLUB SHUTTER WITH DJ NAKO, OMAR, JUSTIN

THU 11/25
9:30PM - 12PM
THANKSGIVING! AFROLICIOUS
WITH DIS/HOSTS:
PLEASUREMAKER, SENOR OZ

UPCOMING
FRI 11/26 BISCUITS & GRavy
SAT 11/27 404UNFURRY
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WEDNESDAY NOV. 17

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8:00pm-12:00am

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THURSDAY NOV. 18

SF Business Networking Mixer

6:00pm-9:00pm

Presented by infobayarea.com

Skate Night

10:00pm-1:00am

Bought to you by Mike Giant and Dirty D

Zine release and debut of decks by Nick

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FRIDAY NOV. 19

Happy Hour

5:00pm-9:00pm

free and open to the public

Drink Specials from 5pm-7pm

Listening Lounge: Reignforest Collective

10:00pm-2:00am

Present by Ron Ilog

SATURDAY NOV. 20

SHINE

9:00pm-2:00am | \$10

Presented by Boogie Company and FTC



Horses and humans perform together in *Cavalia*, now playing under the White Big Top next to AT&T Park. | PHOTO BY LYNNE GLAZER

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Fejlsiano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Caligari Studio 385, 385A Eighth St.; www.brownpapertickets.com. \$10-30. Opens Thurs/18, 8pm. Runs Fri/19-Sat/20 and Dec 2-

3 and 9-10, 8pm. Through Dec 10. HurlyBurly performs an original adaptation of the 1920 silent film, *The Cabinet of Dr. Caligari*. **The Tender King** Phoenix Theatre, 434 Mason, Sixth Flr; www.secondwindtheatre.com. \$20-25. Opens Fri/19, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Dec 11. Second Wind Productions presents Ian Walker's noir-tinged *World War II* drama.

ONGOING

Cavalia: A Magical Encounter Between Horse and Man White Big Top, adjacent to AT&T Park; www.cavalia.net. \$39.50-239.50. Check website for shows and times. Through Dec 12. Over 100 performers, including 50 horses, take the

stage in this circus-like show from Montreal. **Christian Cagigal's Obscura: A Magic Show** EXIT Cafe, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. \$15-25. Thurs-Sat, 8pm. Through Dec 18. Magician Christian Cagigal presents a mix of magic, fairy tales, and dark fables. **Comedy Ballet** Exit Stage Left, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. \$10-20. Thurs/18-Sat/20, 8pm. Dark Porch Theatre's latest (a reworked version of the piece it premiered at the Garage in July) is a fractured meta-theatrical tale about death. Not to put too fine a point on it, the writer-director Martin Schwartz approaches the subject with what you might call deliberate absurdity, basking in whimsical inspiration with serious intent. (Avila)

Equus Boxcar Theatre Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$10-25. Wed/17-Sat/20, 8pm. In the last year, it seems like there's been more full-frontal nudity in Bay Area theatre than in the preceding ten years combined. One certainly hopes it's not due to the economy. Of course, nudity isn't the only reason you should go and see Boxcar Theatre's *Equus*—but its presence is indicative of the overall bravery of the production. Minutely updated and Americanized by director Erin Gilley, the tale of a troubled teen who mutilates a stable of horses without apparent provocation seems disconcertingly as plausible as when it first debuted in 1973. (Gluckstern)

Hamlet Alcatraz Island; 547-0189, www.wplayers.org. By donation. Sat/20-Sun/21, times vary. Outside of an actual castle, it would hard to say what could serve as a more appropriate stand-in for Kronborg castle of Helsingør—also known as Elsinore—than the isolated fortress of Alcatraz Island, where WE Players are presenting *Hamlet* in all its tragic majesty. (Gluckstern) **It's All the Rage** The Marsh, 1062 Valencia; (800) 838-3006, www.brownpapertickets.com. \$20-50. Sat, 8:30pm; Sun, 7pm. Through Dec 5. The Marsh presents a new solo show by Marilyn Pittman.

Marcus, or the Secret of Sweet American

Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$22-82. Call for dates and times. Through Sun/21. American Conservatory Theater presents its contribution to the three-theater Bay Area debut of Tarell Alvin McCraney's *Brother/Sister Plays*, completing the young African American playwright's much-touted but generally underwhelming trilogy with a coming-of-age story about a gay 16-year-old (a sharp and likeable Richard Piroleau) in a small black community of the Louisiana bayou. The play is smoothly directed for maximum laughs by Mark Rucker. (Avila) **Match** Royce Gallery, 2901 Mariposa; 1-866-811-4111, www.matchonstage.com. \$12-28. Thurs-Sun, 8pm. Through Dec 18. Expression Productions presents Stephen Belber's new suspense drama.

Ménage-A-Plot: A Surf-Turf Adventure Off-Market Theater, 965 Mission; www.pianofight.com. \$20. Thurs/18-Sat/20, 8pm. Pianofight presents three separate one-act comedies. **Murder for Two: A Killer Musical** Eureka Theatre, 215 Jackson; 255-8207, www.42ndstreetmoon.org. Wed/17, 7pm; Thurs/18-Fri/19, 8pm, Sat/20, 6pm, Sun/21, 3pm. 42nd Street Moon presents a mix of Agatha Christie and musical comedy, by Kellen Blair and Joe Kinosian.

Or, Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.magictheatre.org. \$20-60. Wed-Sat, 8pm (also Sat, 2:30pm); Sun, 2:30pm; Tues, 7pm. Through Dec 5. Magic Theatre performs Liz Duffy Adams' latest, inspired by pioneering playwright Aphra Behn.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through Dec 19. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

A Perfect Ganesh New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctscf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Dec 19. New Conservatory Theatre Center presents the Terrence McNally play, directed by Arturo Cicala.

Shocktoberfest!! 2010: Kiss of Blood

Hypnodrome Theatre, 575 Tenth St.; 1-800-838-3006, www.brownpapertickets.com. \$25-35. Thurs/18-Fri/19, 8pm. Thrillpeddlers' seasonal slice of eyeball is comprised of three playlets variously splattered with platelets, all directed by Russell Blackwood and bridged by a rousing burst of bawdy song from the full cast. Rob Keefe's *Lips of the Damned* (after *La Veuve* by Eugene Heros and Leon Abrieu) takes place in a rat-infested museum of atrocities just before the fumigating starts, as an adulterous couple—comprised of a kinky married lady (a vivacious Kara Emry) and a naïve hunk from the writing dock (Daniel Bakken)—get their kicks around the guillotine display, and their comeuppance from the jilted proprietor (Flynn DeMarco). Keefe's delightfully off-the-wall if also somewhat off-kilter *Empress of Colima* posits three druggy queens in grandma's basement, where they practice and primp for their chance at drag greatness, and where newly crowned *Empress* (a gloriously beaming Blackwood) lords it over resentful and suspicious first-runner-up Patty Himst (Eric Tysoun Wertz) and obviously cheerful, non-sectarian Sunny (Birdie-Bob Watt). When fag hag Marcie (Emry) arrives with a little sudanese pentothal snatched from dental school, the truth will out every tiny closeted secret, and at least one big hairy one. *Kiss of Blood*, the 1929 Grand Guignol classic, wraps things up with botched brain surgery and a nicely mysterious tale of a haunted and agonized man (Wertz) desperate to have Paris's preeminent surgeon (DeMarco) cut off the seemingly normal finger driving him into paroxysms of pain and panic. Well-acted in the preposterously melodramatic style of the gory genre, the play (among one or two other things) comes off in a most satisfying fashion. (Avila)

Susie Butler Sings the Sarah Vaughan Songbook Exit Theater Cafe, 156 Eddy; (510) 860-0997, www.brownpapertickets.com. \$15-20. Sat/20, 8:30pm. Local actress and singer Susie Butler takes on the Sassy songbook.

A Tale of Two Genres SF Playhouse, Stage Two, 533 Sutter; www.un-scripted.com. \$10-20. Thurs-Sat, 8pm (also Sat, 3pm; no shows Sat/20, Thurs/25; additional shows Dec 20-23). Through Dec 23. Un-Scripted Theater Company performs an improvised musical in the style of Charles Dickens.

The Tempest Exit on Taylor, 277 Taylor; 1-800-838-3006, www.cuttingball.com. \$15-20. Thurs-Sat, 8pm; Sun, 5pm (no show Nov 25). Through Nov 28. In Cutting Ball's latest foray into Shakespearean realms, three entangled subplots and eleven characters are enacted by just three actors, in order to explore the relationships between the principle characters by representing their internal characteristics through the actions of the more minor roles. Set on an enchanted island (or, in Cutting Ball's interpretation, at the bottom of a swimming pool) *The Tempest begins with stormy weather, but quickly grows into a full-blown hurricane of shipwrecked nobles, nymphs, and drunks, plus the turbulent awakenings of a teenage daughter's libido, and the rumblings of her over-protective papa. The most effective dual-character is Caitlyn Louchard's Miranda-Ariel, as both characters are quite under the stern control of Prospero (David Sinaliko) and equally deserving of release. Less affecting yet somehow equally congruous is Sinaliko's comic turn as the buffoonish Stephano, who stumbles through the forest in his boxer shorts, yet somehow maintains an air of mock dignity that does parallel Prospero's. Donell Hill's Caliban-Ferdinand endures his lust-love for Miranda and servitude to Prospero alternating between raw physicality and social ineptness. But since "The Tempest" is littered with characters even more minor, the game cast is stretched too thinly to fully inhabit each, and the entire subplot involving King Alonso, Gonzalo, and Antonio in particular suffers from this ambitious over-extension. (Gluckstern)*

West Side Story Orpheum Theatre, 1192 Market; www.orpheum-theater.com. \$98-378. Check website for dates and times. Through Nov 28. The 1957 musical, which updated *Romeo and Juliet* with a cross-cultural romance between Tony (Kyle Harris) and Maria (Ali Ewoldt) amid immigrant gangland New York, comes instantly alive with all its storied potency—revved up for new millennium audiences with less reserved violence and the addition of a smattering of real Spanish throughout. (Avila) **SFBG**

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Room 607

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Does it get more radical than poster art? You can see vivid renderings of labor leaders and tenants strikes at the *Celebrating People's History* book release party Sat/20.

On the cheap listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

Lara Adair Books Inc., 2251 Chestnut, SF; (415) 931-3633, www.booksinc.net, 7 p.m., free. Author Adair shares the secrets she's privy to via her life of writing and coaching others – and that she's published in her newest how-to, *Naked, Drunk, and Writing*. Pick up some pointers at this author talk, just don't take the title too seriously now. **Dine Around, Shop Around, Drink Around** Various venues, SF; (415) 558-6999 x230, www.dinearoundsf.org, 11 a.m.-2 p.m. A great excuse to paint the town red at some of your favorite neighborhood shops and eateries – tonight, 25 percent of your purchases will go towards HIV/AIDS and breast cancer support agencies.

Mole to Die For Mission Cultural Center for Latino Arts, 2868 Mission, SF; (415) 821-1155, www.missionculturalcenter.org, 7-10 p.m., \$7. Dive into this Oaxacan delicacy at MCCLA's cook-off, which this year features a special green mole for the true culinary enthusiasts.

"Saving the Last of the Wild: North American Corridors" California Academy of Sciences, 55 Music Concourse, SF; (415) 379-8000, www.wcs.org/patronsevent, CA, 6-8 p.m., free. A panel of scientific minds discuss the threat of human development to migration paths – lord, those animals have it rough! RSVP recommended.

THURSDAY 18

Switchback launch party Books and Bookshelves, 99 Sanchez, SF; www.switchback.com, 7-9 p.m., free. The USF graduate school literary journal celebrates the sunshine on Issue No. 12, themed "Minority vs. Majority." Raise your wine glass to live readings by scholarly bards, and ponder the conflicts between the few and the many in our society.

FRIDAY 19

de Young artisan fair de Young Museum, 50 Hagiwara Tea Garden, SF; (415) 750-3600, www.famf.org, (also Sat/20) 9:30 a.m.-8:30 p.m., free. Maybe you can't afford the art up on the walls for your favorite masterpiece loved one this holiday season, but you can snag some one-of-a-kind gifts from the fine arts museum's bazaar.

Hospitality House "Art for the House" art auction The Shooting Gallery, 839 Larkin, SF; (415) 749-2184, www.hospitalityhouse.org, 6-10 p.m., free. Have a drink in the Tenderloin while you peruse for purchase the artwork of individuals from various community programs for the homeless and transitionally housed, including Roadawgz and the Community Arts Program.

BAY AREA

"Dracula to Twilight" Other Change of Hobbit,

3264 Adeline, Berk. (510) 654-6226, www.otherchangeofhobbit.com, 6-8 p.m., free. A professor and a chronicler of the Saint-Germain novels discuss the portrayal of blood-sucking undead in pop culture's film and literature. Mortals welcome to attend, just make that your scarf is tied tightly and your garlic earrings are on hand.

SATURDAY 20

Celebrate People's History release party Center for Political Education, 522 Valencia, SF; www.politicaleducation.org, 7 p.m., free. Perhaps you've caught CPH's compelling radical prints on your neighborhood community center or bus shelter's walls – they've been around since 1998. The group's published a retrospective of their most vivid public art and you can celebrate its release here with historian Lincoln Cushing and artist Favianna Rodriguez.

"Science of Perception": Human Potential Laboratory Southern Exposure, 3030 20th St., SF; (415) 863-2141, www.soex.org, (Also Sun/21) Noon-9 p.m., free. An opportunity to extend the elasticity of your mortal coil: healing foods, training for aura-sighting, and more from their "new health care system" at this two-day workshop. **Tenderloin Reading Series** Koko Cocktails, 1060 Geary, SF; (415) 596-7614, 7 p.m., free. The quarterly dish on the quirkies and perks of the infamous TL features readings of poetry, fiction, and creative non-fiction. The much maligned neighborhood doesn't get too many chances to revel in itself, so this is a great chance to celebrate your city.

BAY AREA

Home and Hope interfaith benefit concert Transfiguration Episcopal Church, 3900 Alameda de las Pulgas, San Mateo, 7 p.m., donations accepted. The Foster City Community Chorus and East Bay Church of Religious Science Choir sing their hearts out in support of Home and Hope Shelter Services. The bringing of pie to the after-reception is highly encouraged.

Vintage Paper Fair Centre Concord, 5298 Clayton, Concord; (415) 814-2330, www.vintagepaperfair.com, (Also Sun/21) 10 a.m.-6 p.m., free. Maybe a bathroom plastered with old school cosmetic ads? Perhaps paper mache your refrigerator with postcards from famous foodie destinations? You can line your apartment with ephemera from antiquity after a shop-stroll through this bazaar of retro paper products – over a million scraps will be on sale.

TUESDAY 23

BAY AREA

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Client 9: The Rise and Fall of Eliot Spitzer Was Eliot Spitzer's very public disgrace the result of

his own hubris or a loose conspiracy of business interests and conservative politicians aligned against him? Documentary filmmaker Alex Gibney (2007's *Taxi to the Dark Side*) gives credence to both explanations in *Client 9*, though his sane interest in revisiting the case stems from knowing what happened next: Spitzer left office in March 2008, months before the economy shattered. As New York's hard-charging Attorney General, Spitzer made his reputation prosecuting white-collar crime in lieu of meaningful regulatory action at the federal level. This earned him several powerful enemies (among them former AIG CEO Hank Greenberg and billionaire Ken Langone)

as well as the general scorn of Wall Street (we see footage of the market floor breaking out into cheers when Spitzer announces his resignation). Gibney scores exclusive sit-downs with the former governor as well as his regular "escort" (not pseudo-celebrity Ashley Dupré), and the multiple cameras on Spitzer (as well as the attendant "rise and fall" structure of a born fighter) makes me think the prolific filmmaker thought *Client 9* might be his *Tyson* (2008). But alas, Spitzer merely appears diplomatic, expressing contrition and leaving the raised eyebrows to an indistinguishable slew of talking heads. And while Gibney seems to be saying that most of the tabloid sensationalism was a distraction from more serious problems, *Client 9* is constantly distracted by the same material. The many titillated screen shots of the "Emperor's Club" website are indicative of the film's unfortunate ratio of chaff to wheat. (1.57) *Opera Plaza*. (Goldberg)

Genius Within: The Inner Life of Glenn Gould The Canadian piano virtuoso acquired a cult of personality granted very few 20th century classical musicians. His onstage manner was as strikingly idiosyncratic as his technique: the former marked by his sitting very low to the keyboard, often absentmindedly humming or singing along with the composition played; the latter by an exceptional clarity and control much influenced by a teacher's formative training in "finger tapping" discipline, though also vulnerable to criticism in the realm of interpretive validity. (That debate commenced with his very first recording, the astonishingly popular 1955 Bach Goldberg Variations.) Offstage, his perceived eccentricities ranged from curious clothing to hypochondria, from the unreliable (frequently canceling gigs or whole tours) to the inaccessible (he retired from concert performance at age 32 in 1964, turning to the recording studio as better suited to his control-freakdom). He was a loner so demanding of his few trusted friends, lovers, and collaborators that one of the latter sighs in retrospect, "It was a whole career, being Glenn's friend." His ideas about health maintenance being bizarre to say the least, he died just after turning 50, the premature demise only enhancing his allure as artist and enigma. This documentary by fellow Canucks Michele Hozer and Peter Raymont is fas-

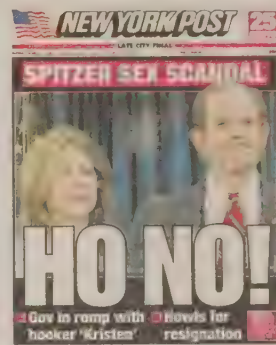
cinating whether or not you're already acquainted with Gould, or even a classical music enthusiast. A lot of the subject's contemporaries are still around to reminisce about him, but most compelling here is the copious footage of him in performance, or as a surprisingly witty and relaxed interviewee. It doesn't hurt that, while not quite so conventionally handsome, he holds the camera as magnetically as Chet Baker in 1988's *Let's Get Lost*. (1.46) *Opera Plaza*, *Shattuck*. (Harvey)

Harry Potter and the Deathly Hallows — Part 1 As enjoyable as the Harry Potter films are for fans, they never really hold their own. And that's OK. They're not Oscar bait the way *The Lord of the Rings* movies were, but they're competent adaptations of a much beloved book series. While *Harry Potter and the Deathly Hallows — Part 1* may not be a perfect film, it's a solid translation of the source material, sure to appease the loyal readers who still can't quite cope with the fact that the saga is nearly over. I count myself among them, and I'll admit that it's difficult to look at any Harry Potter movie with a critical eye. But even for an outsider, part one of Harry's final chapter is likely to entertain, with plenty of action and a streamlined pace that helps the film move faster than past entries in the series. For devotees, the effect is greater, and the emotional wallop *Deathly Hallows* packs should not be underestimated. (2.26) *Marina*. (Peltzman)

Kings of Pastry Between doubly unnecessary reality TV shows *Ace of Cakes* and *Cake Boss*, I thought I had just as but much fluff and frosting shoved down my throat as I could tolerate. Enter *Kings of Pastry*, a documentary from D.A. Pennebaker and Chris Hegedus. Style-wise, the filmmakers are far removed from grating Food Network build-up, and to a degree their characteristic, subdued restraint is suiting to the subject of a very French, very serious competition, the *Un des Meilleurs Ouvriers de France*, or "MOF." A competition unparalleled in the US, for the chefs involved it's basically the World Series of Baking, with three days of nonstop puffery and sugar spinning, to the death. Okay, not to the death, but when a contestant's towering sculpture of glass candy comes tumbling down like a Jenga set, you get the feeling that one person's trifecta is another's tragedy. Let's just say it's no piece of cake. (1.24) *Balboa*, *Elmwood*. (Prendiville)

The Next Three Days From writer-director Paul Haggis and star Russell Crowe comes a drama many will avoid simply because those two names are involved. (2.02) *Shattuck*.

"Psycho Geography" This Other Cinema program at Artists' Television Access explores landscapes whose present tense is dominated by absence — the shadowy recollection of a past full of promises long since abandoned. Matt McCormick's new *Future So Bright* meditates upon locations that are now detritus left behind by conquest and development of the American West — Gold Rush ghost towns, WWII military outposts, Route 66 roadside attractions, defunct farms, etc. Naomi Uman's hour-long *Ukrainian Time Capsule* captures the tiny village she moved to in 2006 to "get a glimpse" of her great-grandparents' lives over a century ago. Still based around agriculture, brick-making, and vodka, things haven't changed much — unless being even more threadbare-desperate counts. Ira and Lynne Sachs' *Last Address* is a short cinematic poem



Oscar-winning director Alex Gibney's latest, *Client 9: The Rise and Fall of Eliot Spitzer*, is out Fri/19.

COURTESY MAGNOLIA PICTURES

silently viewing the erstwhile NYC abodes of AIDS-felled artists including Keith Haring, Robert Mapplethorpe, Jack Smith, and Charles Ludlam. Marcy Saude's *This Kind of Town* similarly casts a lyrical eye on the ramshackle yet resilient present of 150-year-old onetime mining boomtown Ward, Colorado. Appearing in person are Rich Bott (of Animal Farm) and Bryan Boyce, respectively premiering *Hard Feelings* and *Valencia Gardens* — the former exploring "Southern California's pharmaceutical landscape," the latter the bulldozing of the Mission's late housing project, *Artists' Television Access*. (Harvey)

Today's Special This food comedy, written by and starring the *Daily Show*'s Aasif Mandvi, is not an original recipe. It opens with an appetizing cooking montage à la *Eat Drink Man Woman* (1994) and follows *The Big Night* (1996) structure. Samir (Mandvi) is a sous chef in a modern NYC restaurant, laboring under the dickish Dean Winters and next to the patently unattractive Kevin Corrigan. He's never made Indian food, despite his parents' owning a struggling restaurant called Tandoori Palace. What is Samir to do when he gets turned down for a promotion, because his cooking is soulless? Things pick up in the film with the arrival of Mary Poppins in the form of worldly taxi driver and master chef, Akbar (Naseeruddin Shah). The course of this voyage of personal and cultural discovery is obvious, but the humor is as genuine as the performances, with the ingredients just needing a bit of time to come together. (1.39) *Albany*, *Bridge*, *Smith Rafael*. (Prendiville)

Waste Land English documentarian Lucy Walker accompanied internationally successful artist Vik Muniz back to his native Brazil, where he settled in for a long-term project benefiting poor favela dwellers living the life he narrowly escaped. His object is to photograph

CONTINUES ON PAGE 42 >>

"AN AMERICAN STORY OF OUR TIMES. TAUT AND COMPELLING." —Kenneth Turan, LA TIMES

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A GRIPPING WHODUNIT. GIBNEY PUTS MYSTERY BACK INTO A STORY WE THOUGHT WE KNEW. —Joe Neumaier, NY DAILY NEWS

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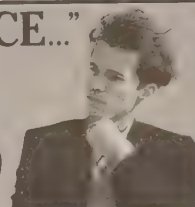
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ONGOING

- Carlos (5:30) Rowe
- Conviction (1:47) Four Star, SF Center
- Due Date (1:35) Empire, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki
- Fair Game (1:46) California, Embarcadero, Piedmont, Sundance Kabuki
- For Colored Girls (2:00) 1000 Van Ness
- Four Lions (1:42) Lumiere
- The Girl Who Kicked the Hornet's Nest (2:28) Albany, Clay, Piedmont, Smith Rafael
- Hereafter (2:09) Empire, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki
- Inside Job (2:00) Embarcadero, Shattuck, Smith Rafael, Sundance Kabuki
- It's Kind of a Funny Story (1:51) Shattuck
- Jackass 3D (1:30) 1000 Van Ness
- Leaving (1:30) Opera Plaza, Shattuck, Smith Rafael
- Mademoiselle Chambon (1:41) Opera Plaza
- Megamind (1:36) 1000 Van Ness, Presidio, Sundance Kabuki
- Morning Glory (1:47) Marina, 1000 Van Ness, Shattuck
- 127 Hours (1:30) Embarcadero, California, Sundance Kabuki
- Paranormal Activity 2 (1:45) 1000 Van Ness
- Red (1:51) 1000 Van Ness, SF Center
- Secretariat (1:56) 1000 Van Ness
- Skyline (1:40) 1000 Van Ness, SF Center
- The Social Network (2:00) 1000 Van Ness, Presidio, Sundance Kabuki
- Strange Powers: Stephin Merritt and the Magnetic Fields (1:22) Roxie
- The Town (2:10) 1000 Van Ness, Presidio, SF Center
- Unstoppable (1:38) 1000 Van Ness, Sundance Kabuki
- Vision: From the Life of Hildegard von Bingen (1:51) Lumiere, Shattuck, Smith Rafael
- Waiting for "Superman" (1:51) Four Star, Piedmont, Shattuck
- You Will Meet a Tall Dark Stranger (1:38) Shattuck. sfgs

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atastje.org. \$6. Cine Barrio presents: Los Bastardos (Escalante, 2008), Fri, 8, "Other Cinema;" Future So Bright (McCormick), plus other "psycho geography" films, Sat, 8:30, Calvin and Sweetpea (Fletcher, 2007), Sun, 8.

CALIFORNIA INSTITUTE OF INTEGRAL STUDIES 1453 Mission, SF; www.cis.edu. Free. "Queers, Gringos, and Other Deviants," films from Mexico's School of Arts of the State University of Morelos, Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$10-15. **Grease** (Kleiser, 1978), Wed-Tues, 7:30 (also Sat-Sun, 2:30). Presented sing-along style.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. **The Girl Who Kicked the Hornet's Nest** (Alfredson, 2009), call for dates and times. **Inside Job** (Ferguson, 2010), call for dates and times. **Leaving** (Corsini, 2009), call for dates and times. **Vision: From the Life of Hildegard Von Bingen** (von Trotta, 2009), call for dates and times. "San Francisco Grand Opera Cinema Series:" **La Boheme** (2008-2009), Thurs, 7; Sat, 10am. **Today's Special** (Kaplan, 2009), Nov 19-25, call for times. **Breath Made Visible** (Gerber, 2009), Sun, 4:15.

FOUR STAR 2200 Clement, SF; (415) 666-3488; www.intsf.com/2010_chinese_american_film_festival. \$7-9. "Fourth Chinese American Film Festival 2010," Wed-Tues.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. **Sicko** (Moore, 2007), Wed, 7:30.

MAGNET 4122 18th St, SF; www.tolerance.org/bullied. **Bullied: A Student, a School, and a Case That Made History**, Sat, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100 (reservations required), \$10. "Cinematic Lights! Central Action!" **Day for Night** (Truffaut, 1973), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" "Surface Tension: Short Films by Morgan Fisher, Hollis Frampton, Owen Land, and Robert Nelson," Wed, 7:30. "Carl Theodor Dreyer:" **Michael** (Dreyer, 1924), Fri, 7; **Medea** (von Trier, 1987), Fri, 9; **The Master of the House** (Dreyer, 1925), Sat, 6:30; **Leaves from Satan's Book** (Dreyer, 1921), Sun, 2. "Radical Light: Alternative Film and Video in the San Francisco Bay Area:" "1990-1999," Sun, 5:15.

PIEDMONT 4186 Piedmont, Oak; www.landmarktheatres.com. \$8. **The Room** (Wiseau, 2003), Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Life During Wartime** (Solondz, 2010), Wed, 2, 7:15, 9:15. **Bold Native** (Hennelly and Suchan, 2010), Thurs, 7, 9:30. **Inception** (Nolan, 2010), Fri-Mon, 8 (also Sat-Sun, 2, 5). **ID (The Film)**, Fri, 4. **Soul Kitchen** (Akin, 2009), Nov 23-24, 7:15, 9:25 (also Nov 24, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Carlos** (Assayas, 2010), Wed-Thurs, 6:45. **Exit Through the Gift Shop** (Banksy, 2010), Wed-Thurs, 10:15. **Strange Powers: Stephen Merritt and the Magnetic Fields** (Fix and O'Hara, 2010), Wed-Thurs, 6:45, 8:30. "Destroy All Movies!! Punk-Splottation Double Feature:" **Times Square** (Moyle, 1980), Fri, 6, 9:45, and **Surf II** (Badat, 1984), Fri, 8. "Nine Nation Animation," Nov 19-25, call for times. "Midnites for Maniacs: Back to After School Specials Triple Bill:" **A Movie Star's Daughter** (Fuest, 1979), Sat, 7; **Rich Kids** (Young, 1979), Sat, 8:15; **Stoned** (Herzfeld, 1980), Sat, 10:30. "Animals Are Absurd!" co-presented with McSweeney's, Sat-Sun, call for times. "Magyar Tales of Kornel Mundruczo:" **Delta** (2008), Nov 22-24, call for times; **Johanna** (2005), Nov 22-24, call for times.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; www.queerculturalcenter.org. \$10. "Between Sizes: An Evening with Skinnyfat," films about body image, Sat, 7.

VICTORIA 2961 16th St, SF; www.sfcinema.org. \$10. San Francisco Cinematheque pres-

ents: "New Landscapes for the New World: Contemporary Spanish Experimental Cinema," Wed, 7:30.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. \$10. **Electric Button** (Moon and Cherry) (Tanada, 2004), Wed-Thurs, 5, 7:15. **Kamu Gaidan** (Sai, 2009), Nov 19-Dec 1,

check website for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Remembering Kazuo Ohno:" **An Offering to Heaven** (2002), Thurs, 7:30; **O,**

Kind God!, and **Flower** (2001), Sat, 7:30; **Kazuo Ohno** (Schmid), with "Admiring La Argentina" (1994), Sun, 2. **SFBG**

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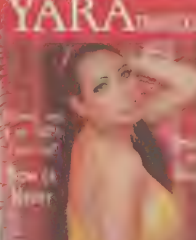



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Wham bam

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Andrea,
I'm almost 40 and a newlywed. I was a virgin! Unfortunately, sex has not been good for me. His heart races, he sweats. Me? Nothing. No pleasure, no excitement, nothing! I WANT SOME TOO!!! I tried talking to him and we have tried several positions, unfortunately, his favorite missionary position usually hurts. I tend to just give in and pretend I'm enjoying it. I'm hoping you can help or at least lead me to someone who can! Love,

Desperate Not-A-Housewife

Dear Wife:

I see several different issues here, at least, starting with: Why were you still a virgin at 40? This is rare enough to merit mention, especially under the circumstances.

2) Does he have a lot of experience to your none, or were you both late bloomers?

3) Pain with missionary position? No good, and not normal.

4) Faking it. A classic example of "seems like a good idea at the time." Isn't.

OK, so. I'm going to assume that there was something unappealing about either sex, intimacy, or both, for you to leave it so long. There is nothing inherently wrong with not having sex, but it's a better fit for those who simply aren't interested. You manifestly *are* interested, so that is something to look at.

I'd really like to know if he is having fun while you're not. It's kind of hilariously awful to think of you both having ungratifying sex night after night and nobody ever mentioning it, but I'm thinking that's not what's going on. He is having OK sex while you are not. Also awful, less funny, and a little harder to broach, what with your having to burst his bubble, but burst it you must. Bring it up as a mutual thing, let's make it better all around, and so on. But you are going to have to admit that you are not, shall we say, fully engaged. Not talking about it about it is guaranteed to eventually break everything not yet broken. I wouldn't rule out some counseling with a sex-positive counselor, either.

Finally, you are going to have to figure out what you *do* want if this is ever to improve. If you masturbate, you fantasize. How can you get real life better aligned with fantasy life? If you're thinking it would be nice if he started slower, paid more attention to your clitoris, and made sure you were responding before he kept doing something, we've got something to work with.

As far as how-tos go, I doubt you need a tutorial in hip-moving. But if you do, there is a world of instructional material out there. It is called porn. If that sounds icky, you can try the amateur stuff or any of the seemingly dozens of series with names like "Better Sex" or "Loving Couples." Bonus: watching any of these things together is going to at least start you on the way to the sweating and elevated heart-rate you so justly deserve to experience.

I think your libido is fine. You're not getting excited because you gets excited anticipating something dull and a little painful? Get that looked at.

Love,

Andrea

> man to man

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Holiday Guide

The Guardian's Ultimate Guide to the Holidays



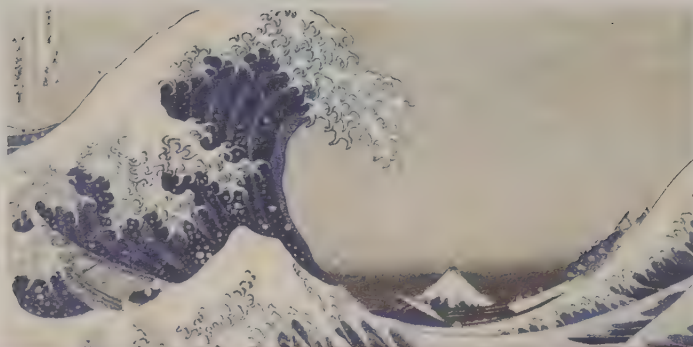
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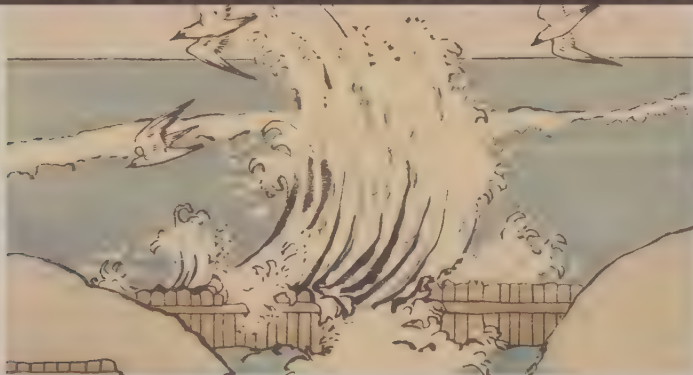
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Images: Katsushika Hokusai, *Cresting Wave off the Coast of Kanagawa* (*The Great Wave*), from the series *Thirty-Six Views of Mount Fuji*, ca. 1830–1832; B. J. O. Nordfeldt, *The Wave, Moonrise*, 1906.

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Gamer fantasia: canny Disney brand reboot *Epic Mickey*, to be released Nov. 30, promises to be, er, epic.

Joystick to the world

Gifts for your favorite gamers

By Ben Richardson
culture@sfbg.com

You can see it at your local Walgreens: that magical moment, at midnight every Nov. 1, when the Halloween display melts into the ether, replaced by a bevy of festive, possibly toxic, green-and-red confections. Christmas comes similarly early in the game business; unlike holiday movies, year-end software blockbusters have to be sitting on store shelves in time to entice flocks of early-bird shoppers.

This year promises a winter harvest of diverse delights, though there is a clear emphasis on familiar faces and established names. Groundbreaking technology will wheedle its way into American shopping carts alongside intellectual property that dates back to 1928.

ROCK HARDWARE

Though its most promising features are spread out over multiple months, *Rock Band 3*'s release in the dying embers of October signaled the start of the holiday game glut. On the more casual end of the spectrum, there are many changes designed to improve the title's performance as a party-powering karaoke machine on steroids. But it's on the hardcore end that Harmonix's offering really shines. New "Pro" instrument modes transform the entire idea of the rhythm game, promising exact cor-

respondence between notes heard and notes played, turning an exercise in plastic-instrument frivolity into an actual teaching tool. The retail version ships with a full two-octave keyboard; future bedroom shredders will have to wait until March 1 to get their hands on Squier's six-string electric guitar-controller hybrid.

KINECTRIC SLIDE

Harmonix rolled out another big title this year: *Dance Central*, a gleefully earnest dancing simulator that aims to do for cutting rugs what Guitar Hero did for ripping solos. Taking advantage of Microsoft's Wii-killing, Xbox 360-exclusive Kinect technology (available now), which uses a TV-mounted camera to record player movements, the game weans digital dance off *Dance Dance Revolution*'s cheesy floor pads, tracking your entire body and translating that motion into animated on-screen boogieing.

A number of other games have been released that are calibrated for use with the Kinect, either focusing on fitness (*YourShape: Fitness Evolved*, *EA Sports Active 2*) or cartoonish, arm-waving sports-mime (*Kinect Adventures*, *Kinect Sports*). Liberated from the tyranny of holding onto a controller, 360 owners will also be able to deploy the Kinect's voice commands, which be useful for browsing through a number of new software features, which

include ESPN and Last.fm, streaming direct to your console.

EVERYTHING OLD IS NEW AGAIN

Cannibalizing the past is nothing new when there are profits on the line, but no one does it with the kind of capitalist élan that the game industry evinces. Did you enjoy *NBA Jam* and *Goldeneye 007* in the 1990s? Of course you did. And you'll enjoy them again, now that they're back, sporting upgraded display resolutions and gameplay adapted to modern, button-coruscated controllers. *NBA Jam* began as a downloadable adjunct to *NBA Elite 2011*; now that that game has been pushed back, the two-on-two hoops title is getting a full retail release on all the major consoles Nov. 17. *Goldeneye* is available now for Wii and Nintendo DS; playing as Oddjob is still totally cheating.

Japanese giants Namco Bandai have dusted off *Splatterhouse*, their goofily gory 1988 smash. Musclebound protagonist Rick is back, still sporting a hockey mask, still dismembering ghosts and ghouls with a blood-soaked two-by-four. The survival horror-brawler hybrid is due out Nov. 23 for PS3 and Xbox 360.

MOUSE HOUSE

It's been a long time since Disney's iconic character was featured in
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Comeback, Kinect, and Cataclysm: *NBA Jam* rises from the 1990s, *Dance Central* uses new Kinect technology, and *World of Warcraft: Cataclysm* promises more mayhem

Games CONT.»

his own video game, so Junction Point Studio's *Epic Mickey* is sure to be met with high expectations. Helmed, bizarrely, by legendary designer Warren Spector, who is better known for gritty cyberpunk classics *System Shock* and *Deus Ex*, the game promises a slightly more adult — even gothic — take on Disney's least-adult character.

Gameplay will center around a painting mechanic. Using his trusty brush, Mickey will be able to transform his environment, daubing in bridges over otherwise impassable chasms. The judicious application of paint thinner will erase dastardly enemies. Look for *Epic Mickey* Nov. 30.

WHAT A WONDERFUL WORLD (OF WARCRAFT)

If you were to measure the impact of this year's holiday releases using

total hours invested as your metric, there's no doubt that *World of Warcraft: Cataclysm* would come out on top. As the third expansion to Blizzard's megalithic franchise, the game can count on a built-in playerbase of some 12 million subscribers, each about as likely to buy *Cataclysm* as a heroin addict is to buy more smack.

The attractions this time around include two brand-new races — players will now be able to battle their way around Azeroth as Goblins or Worgen (read: werewolves). The expected litany of new dungeons, new loot, and new gameplay tweaks is also provided. The *Cataclysm* begins Dec. 7. And if you don't know what to get that tween WoWer in your life at the last minute? But her some game time at www.blizzard.com. **SFBG**

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Holiday heat for a Hamilton or less: Bobino Cable Buddy (\$3.99) at Under One Roof, left, and Branch 3-way splitter (\$10) at Zinc Details

50 cute-as-hell gifts for \$10 and under

Our official metaphor for holiday shopping this season is just going to have to be Tron. Not just because *Tron: Legacy* opens Dec. 17 or because some of us are forever stuck in totally awesome adolescent '80s video game world. We also must zip across the alien landscape of holiday commercialism, snatching up neon-fantasy presents (and possibly exploding). Go! Go! Go!

Or, you know, use this guide and pick up some killer gifts all in one easy trip. We scoured the city for cool items ringing in at 10 ducats and under. Yes, you can still wear an electric blue bodysuit. (Marke B.)

JESUS FLASHLIGHT, \$4.99 Tutti Frutti

With the exception of millions of Jews, Buddhists, Muslims, Hindus, and Zoroastrians, Jesus is lighting up the world these days. And what better way for your Xian friends to keep His light flowing than this Jesus flashlight. Pair it with a Jesus pen; we're pretty sure this is the pen Jesus would have used. 718 Irving, Inner Sunset, SF. (415) 661-8504

DYNA GRO PLANT FOOD, \$5.95 Plant'It Earth

Since Prop. 19 flopped at the polls, it's back to dealer-only cell phones and GIY smokes. Give your dealer or favorite organic grower this perfect 7-9-5 blend of plant food and help nourish the next crop (you'll be paying for it anyway). Plant'It Earth also has grow lights, soil, and other no-Prop. 19 essentials. 661 Divisadero, Panhandle, SF. (415) 626-5082, www.plantitearth.com

SQUEAKY TOY SQUIRREL, \$3.99 The Animal House Pet Mercantile

As the movie "Up" taught us, if dogs could talk, their conversation would go something like this: "Squirrel!" Give Bowser this plush toy Squirrel!, which will last way longer than a real Squirrel! and not stink up your house. Animal House also has cat toys, but your cat won't give a shit. 157 Fillmore, Lower Haight, SF. (415) 552-0233, www.theanimalhouse.com

"MEDITATING" SIGN, \$7 San Francisco Zen Center Bookstore

Tired of hearing your beloved shriek "Shut the #\$%* up, I'm meditating!" when you inadvertently stumble onto your deck at 6:30 a.m.? End it with this calligraphy sign, which can be hung from a doorknob or from the back of your beloved's neck. Back it up with a book on Zen. 300 Page, Hayes Valley, SF. (415) 863-3136, www.sfzc.org

HOT DOG TOTE, \$4.99 Arch Art Supplies

The sandwich rectangle, the pizza triangle, the hamburger round — all are inadequate for toting *le hot dog*. End the long-standing and justifiable frustration of your frankfurten friends with this washable, reusable, hot dog-specific tote. Pick up the chips bag to go with it, or maybe some drafting or graphics supplies. 99 Missouri, Potrero Hill, SF. (415) 433-2724, www.archsupplies.com

BRANCH 3-WAY SPLITTER, \$10 Zinc Details

'Tis the season for sharing — but only if you want to and only if you have the technology. To make others share with you, give your BFF (or No. 1 frenemy) this 3-way music splitter and put an end to the nasty talk about how 3-ways don't work. Zinc Details has plenty of other nifty stuff that can be done as a two-way or one-way. 1905 Fillmore, Pacific Heights, SF. (415) 776-2100, www.zincdetails.com

FROMAGE BLANC, \$4.50 Cowgirl Creamery

So "some of your best friends are Jews" and you feel bad because you know Santa won't go there. Make amends for years of no Santa with this fromage blanc, which is way better than regular cream cheese and not from Philly. Add a tub of hand-clabbered cottage cheese for their blintzes, kugels, and whatever else it is Jews eat. 1 Ferry Building, #17, Embarcadero, SF. (415) 362-9354, www.cowgirlcreamery.com

"STUBBY" HAMMER, \$4.99 Cole Hardware

We believe that, like hemlines in other realms, a mini or micro version of the Utilikilt is due out any day now. And when that happens, utilitudes will need scaled-down, "stubby" versions of their tools to make it all work (and boy do these tools work). Cole Hardware also has stubby pliers and wrenches. 956 Cole, Cole Valley, SF. (415) 753-2653, www.colehardware.com

FELT FLOWERS, \$7 Samsara

Why buy blooms destined for the dustbin for your loved ones when you can score these long-lasting buds? Samsara's small sales floor is packed with small treasures imported from the Far East. Pick up a colorful woven headband or Indian lotus wooden stamp for the yogi on your list. 2035 Union, Marina, SF. (415) 563-5485

BOBINO CABLE BUDDY, \$3.99 Under One Roof

Many a hook-up mood has been



Ceramic roses (\$5) at Xapno | PHOTO BY LILLIAN MARY

ruined waiting for the hooke to disentangle three feet of ear-phone wire from a fly or brassiere. Stop the madness with the Cable Buddy, which keeps cords neatly wrapped and out of the way. And get few extra for those cords you know you'll get ensnared in at the hook's house.

518 Castro, Castro District, SF.
(415) 503-2300,
www.underoneroof.org

ECO-BAG, \$1.75 Ichiban Kan

It's not a competition, but your my-eco-bag-is-more-eco-than-your-ego-bag pals will love this Japanese-made eco bag. The bag comes in six different patterns, all groovy enough to go with all their hemp outfits. Ichiban Kan also has bento boxes, lunch bags, and knit panda hats.
22 Peace Plaza #540, Japantown, SF.
(415) 409-0472,
www.ichibankanusa.com

SPORK, \$4 Flight 001

Your peripatetic pals can't help it if they find themselves casting off plastic utensils everywhere they go. Detox them with the Spork, a durable, washable spoon-fork-knife in one. The brightly-colored utensil is guaranteed to make fellow travelers say "go Spork yourself" to disposables. Flight 001 also has clocks, bags, and bagatelle for the

traveler.

525 Hayes, Hayes Valley, SF.
(415) 487-1001,
www.flight101.com

NOE VALLEY APIARIES, \$7.95

The Green Arcade

Give your honey bun some fresh-baked honey buns made with honey from Noe Valley Apiaries. Better yet, give your honey bun the whole jar and she can drink it herself. The limited-edition honey is unfiltered and antibiotic-free.

Or get a book on beekeeping while you're at this perfectly curated, eco-centric store so you can give your honey bun her own hive someday.

1680 Market, Hayes Valley, SF.
(415) 431-6800,
www.thegreenarcade.com

CERAMIC ROSE, \$5 Xapno

Put an end to the chronic "Yes, I loved the roses you gave me last week but now they're DEAD" statements with this ceramic rose. Baked by a local ceramics artist and available with or without a stem, the roses come in lovely shades of pink, ivory, peach, and lavender. Xapno can also set you up with a vase or ribbon to set it off.
678 Haight, Lower Haight, SF.
(415) 863-8199, www.xapno.com

GLASS STRAW, \$9 GlassDharma

The glamour girls and boys who won't drink coffee or red wine with you anymore because it stains their teeth need to get back to reality with one of these glass straws. (Buh-bye, BriteSmile.) Ensure that they bring it with them to your next drinking game by getting them bamboo carrying case as well.

Online only. (707) 964-9350,
www.glassdharma.com/straws

CLASSIC SOUL AND R&B MIX CDS, \$10

Rooky Ricardo's Records

Diehard record collectors love to dig through crates of dust-covered vinyl searching for elusive, long-out-of-print song 45s. Rooky Ricardo's is perfect for them (cool old singles for around \$3!) — and for those of us who just want to hear some awesome music without the stiff back and neck (or record player). A sweet selection of classic soul, pop, and R&B mix CDs culled from Rooky's collection will get your sweet ones humming.
448 Haight St., Lower Haight, SF.
(415) 864-7526,
www.rookyricaldos.com

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Topographic trail maps (\$8-\$9.50) at Sports Basement

PHOTO BY BEN HOPFER

Gifts CONT.

loved ones to take a hike. A handy trail map of southern Marin (\$9.50) combined with the 76 Marin Headlands bus can easily help them rediscover the glorious nature beckoning just outside the Golden Gate. Also at Sports Basement: Nalgene PBA-free water bottles start at \$8.50. 1590 Bryant St., SoMa, SF. (415) 575-3000; 610 Old Mason St., Presidio, SF. (800) 869-6670, www.sportsbasement.com

SWEETIE PIE PRESS BUTTONS PACK, \$6 FOR 3 Rare Device

Who doesn't love buttons? No one. They're a quick, easy way to customize your backpack, hat, coat, scarf, whatever. And even when they're designed by artists, they're still cheap. Sweetie Pie buttons are produced as series by designers using security envelopes, reclaimed silk-screened posters, and other recycled materials. There's a ton of individuality in each pack, so grab more than one. 1845 Market St., Hayes Valley, SF. (415) 863-3969, www.raredevice.net

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organic ingredients, Three Twins scoops up incredible flavors like milk and honey, lemon cookie, chocolate peanutbutter cookie, or the exotic Dad's Cardamom. With a \$5 certificate, your giftee can choose between two teensy ice cream cones or a pint to munch on at home while watching *30 Rock* on Hulu. 254 Fillmore St. Lower Haight, SF. (415) 487-8946, www.threetwinsicecream.com

THE WALKING DEAD COMIC, \$2.99

Al's Comics
Do you have a friend literally salivating and moaning for next week's *The Walking Dead* episode on AMC? Satisfy their zombie craving with an issue of the original comic book series (now at issue #78). And since comic books are Hollywood's favorite source material for summer blockbusters these days, Al's Comics is probably going to have 2013's summer action blockbuster of the year... right now! 1803 Market St., Hayes Valley, SF. (415) 861-1220, www.alscomicssf.com

FAKE MUSTACHE, \$9.95 Costumes on Haight

If there's one thing everyone should own, it's a mustache. It might just be the most useful gift you could ever give. Who knows



Walking Dead comics (\$2.99) at Al's Comics

PHOTO BY BEN HOPFER

when your recipients may need to change identities quickly, appear as an authority figure, or even just get really really handsome instantly. Costumes on Haight provides 'staches for any need or hair color. Spirit gum's an extra \$2, but you'll earn that back quickly at 10 cents per ride.

735 Haight St., Lower Haight, SF.
(415) 621-1356.

www.costumesonhaight.com

LONELY PLANET PHRASEBOOK \$8.99

Get Lost Books

Your perennially-traveling friend always seems to have the most fabulous stories to recount. But the on-the-ground truth is probably a lot less romantic, with miscommunications, bad directions, and an unintentional slur or two. Swing by Get Lost Books for a handy Lonely Planet phrasebook they can take with them when they do. No more ignorant American oopsies for them (and possibly a lot more sex). 1825 Market St., Hayes Valley, SF.
(415) 437-0529.
www.getlostbooks.com

ZING! LAUNCHING SPOON, \$5 SOUPER! SPOON ACTION FIGURE, \$10

New People

Naughty uncle gifts alert: New People's got the goods for meal avoidance — a spoon that doubles

as a superhero and another that spring-launches broccoli. Hand off to the nearest tyke, then duck (the wrath of the li'l ones' parents). Tokyo pop culture mall New People is an amazing one-stop source for quirky, beautiful lifestyle accessories like doe head-phones and separated toe socks.

1746 Post, Japantown, SF.

(415) 525-8600.

www.newpeopleworld.com

MINI BURRO PIÑATA, \$7.99 SF Party

This party donkey's cool to get behind — the recipient will be stoked by his party-pumping bustability. (Hint: stuff with mini bottles.) SF Party's got what you need for instacheer — peep the local store's decorations and holiday flair for ways to trick everyone into thinking you're festive.

939 Post, Tenderloin, SF.

(415) 931-9393, www.sfparty.com

IGNITE ME MASSAGE CANDLE, \$10

Good Vibrations

You already know that Good Vibes is the top spot for fun, sexy, and horizon-expanding gifts for your sweetie (or prospective sweetie). These two ounces of scented soy wax set the mood for a little post-mistletoe vida loca. Just light the candle and it melts into massage oil.

Various locations, SF.

www.goodvibes.com

HOT CHOCOLATE SET, \$10 Sweetdish

Looking for a wintertime wonder amid Sweetdish's happy racks of rare and delicious candies? Try their hot chocolate sets, packaged here in San Francisco: Taza drinkable chocolate disks and a Japanese ceramic mug and spoon are included in this power punch for the holiday sweet tooth. While you're there, pick up some locally made Poco Dolce chocolate — the burnt toffee (\$6.50 per pack) is to die for.

2144 Chesnut, Marina, SF.

(415) 563-2144.

www.thesweetdish.com

TRAVEL-SIZE BUTCH BODY SPRAY, \$8

This one's fun for sending a pleasant mixed message: "They want me to butch it up when I'm on the go, but with a body spray?" Fortunately, one sniff of this enticingly spicy scent will ax all doubts, and the travel-spritzing will begin in earnest. (Also available: floral Femme and tangy Original scents.) Local-centric beauty product makers Nancy Boy provides line after line of scrumptious freshness.

347 Hayes, Hayes Valley, SF.

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www.nancyboy.com



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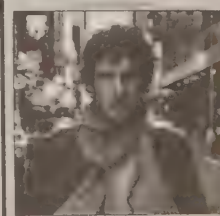
Kid Rock's 8th studio album pairs him with Rick Rubin and a bevy of guest stars (including T.I. and Martina McBride together on one track!). He doesn't rap, there's no metal, just an epic, solid rock record, from the heart as well as the heartland.

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13.99 Josh Groban Illuminations

Reprise

Groban co-wrote 11 of the thirteen songs on his new disc, produced by... wait for it! Rick Rubin! Smokey Hormel plays guitar on some songs, and Brazilian legend Carlinhos Brown contributed a track, the only one featuring drums on the album. Sweeplingly intimate



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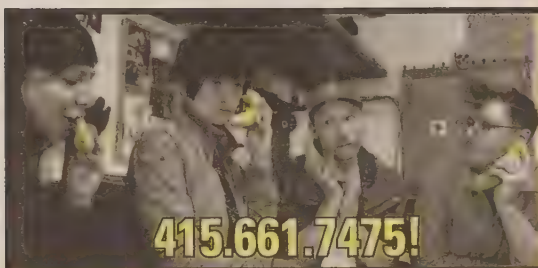
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CONTINUES ON PAGE 12 >



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Personalized initial stickers (\$5) at Toss

PHOTO BY ERIK ANDERSON

Gifts CONT.

LASER MONEY DEVICE, \$7

Misdirections Magic Shop

When your teenager wants to expand his trick repertoire beyond lighting farts, it's time for a magic laser money device. With practice, your teenager can create money out of nothing, just like the Fed! It's also the perfect comeback to "You can stop washing the dishes when you start making money."

Misdirections has other magic galore.
1236 Ninth Ave., Inner Sunset, SF.
(415) 566-2190,
www.misdirections.com

PERSONALIZED INITIAL STICKERS, \$5

Toss

Toss designs its own classy prep looks, which will hit the spot for any beachy babes within striking distance of your gift list. But if the pretty handbags and frothy dresses

are too spendy, cop the store's style with embroidered stickers that'll customize any existing satchels your bronzed beauty swings over their shoulder.

2185 Chestnut, Marina, SF.
(415) 440-8677,
www.tossdesigns.com

ORIGAMI FAST FOOD SET, \$3.95

Paper Tree

Fold-your-own hamburger, shake, and fries for ... what, your vegetarian sister? Meat-loving Uncle Mark? Paper Tree's aisles of origami kits — paper and laughably cryptic Japanese instructions included — range from make-your-own meals to puppy dogs and finger puppets, and make a fantastic offering for any of your friends who dream of creating their own world.

1743 Buchanan, Japantown, SF.
(415) 921-1700,
www.paper-tree.com



Source zine (\$3) at Needles and Pens

PHOTO BY ERIK ANDERSON

HAMBURGER KITCHEN TIMER, \$8

Park Life

Too bad hamburgers don't go in the oven, 'cause that would be the funniest thing ever with this plump, juicy-looking thing! (The joke might work with Hanukkah sufnganiyot, too.) Park Life's a neat outpost of cleverly designed artifacts and nom-nom art, with something for everyone, but mostly really cool everyone. 220 Clement, Richmond, SF. (415) 386-7275, www.parklifestore.com

SOURCE ZINE, \$3 Needles & Pens

Locally published advice on fermenting, planting, and all kinds of other stuff makes a swell gift for your favorite urbanite interested in sustainably downsizing for 2011. Needles & Pens stocks indie clothes and jewelry designs, as well as racks of zines from fresh local artists and doodlers. 3253 16th St., Mission, SF. (415) 255-1534, www.needles-pens.com

EYE-MELTING WALL CALENDAR, \$3

Little Otsu

Caleendars can be so ... quantifying. Leave it to craft wonderland Little Otsu to make date-finding creative again. Pick up this cheaply had bit of creativity designed by

Ron Regé Jr., for the nonlinear thinker on your list, or browse the racks of Otsu's recycled material stationary and precious T-shirt designs.

849 Valencia, Mission, SF.
(415) 255-7900,
www.littleotsu.com

CANTAINER BICYCLE CUP HOLDER, \$10 Gravel and Gold

Because nothing goes better than bikes and bevies — they'll cruise into golden, road soda (we mean coffee, of course!) glory with an American-made bike cup holder masterpiece from this beautiful, sunny Mission store, whose shelves of hip handmade treasures take the crass consumerism straight out of your holiday shopping. 3266 19th St., Mission, SF. (415) 552-0112, www.gravelandgold.com

PISTACHIO BAKLAVA, \$7.95 Sumiramis Middle Eastern Imports

Score flaky, made-in-the-Bay filo dough holiday meal or gathering treats at this fantastical, low-key grocery store, which stocks all things Mediterranean from hoo-kahs to halvah. Your lucky guests will wonder where you got it. (Make like you had to go further than 26th Street and Mission.) 2990 Mission, Mission, SF. (415) 824-6555

DE LA ROSA CANDY, \$3.69 Casa Guadalupe

These crumbly peanut marzipan gems are a recognizable staple of Latino bodegas, but the red rose on their 30-pack carton wouldn't look out of place alongside brightly wrapped presents under a Hanukkah bush. 2999 Mission, Mission, SF. (415) 824-2043

RHINESTONE INITIAL EARRINGS, \$10 Good Fellows

Reward those who've been nice through 2010 with this customizable bling — they can wear their sparkly identities on their lobes! Because you know you have a friend who will be more impressed if you tell them you got their present from a head shop. And Good Fellows has a dispensary in the back if your giftee's on the very, very good list. 473 Haight, Lower Haight, SF. (415) 255-1323

YUMMPOCKETS PB&J ITEM HOLDER, \$9.50

Therapy

Stuff the mouth of their wallet — money tastes good again with this disturbingly realistic peanut butter and jelly sandwich billfold. Therapy's got the goods when it comes to gifts for the young fashionista on your list — another great

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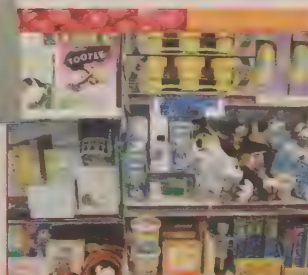
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Sweetie Pie Press buttons pack (\$6 for 3) at Rare Device

PHOTO BY BEN HOPPER

Gifts CONT.

choice is their faux-Guate coin purses (\$10), decorated with colorful embroidered patterns that call up your trip last year to Lake Antigua. Various location, SF.
www.shopattherapy.com

THE SNOWY DAY, \$6.99

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Lit love for the soon-to-be-bundled little one. The illustrations in this new board edition are as stunning as they were when Caldecott winner Ezra Jack Keats published the original book in 1962. Lola's is a great gift stop for chic families — Mom and Dad included — on your list.

1415 Grant, North Beach, SF.
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HOMEMADE SPINACH PASTA, \$2.95 PER POUND

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Aldea Niños
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1017 Valencia, Mission, SF.
(415) 874-9520, www.aldeababy.com

SUCCULENT CANDLES, \$6

Current
Oof — they couldn't even keep last year's astrophytum kicking? Lower



Album cover notebooks (\$9.95) at Green Apple Books

PHOTO BY ERIK ANDERSON

the ante and reignite the light with this cacti candle. Current also stocks natural beauty products and small vases made to be tied up in a beautifully wrapped, color coordinating gift box. Indeed, many of its offerings already are, perfect for the gift-and-go.

911 Valencia, Mission, SF.
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MR. LACY SHOELACES, \$2.50

Shoe Biz

Sure, your buddy's got style — but are their Technicolor kicks looking technically mused and scuffed? You can brighten the load for any sneaker kid with these ties, which sit alongside Shoe Biz's fantastic selection of boots and slippers and are available in a lacy rainbow of shades.

Various location, SF.
www.shoebizsf.com

CHARDONNAY ANCHOVY STUFFED OLIVES, \$6.95

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Does it get more posh than Chardonnay anchovy-stuffed Californian olives? No. And they taste good too! We Olive's racks of California olive products, from tapenade to lip balm, will tickle the palate of any gourmand on your list. Plus, the store has samples that will sate you for hours. Squirt a dab of their transcendent

olive oils on a bread cube and get shopping.

2379 Chestnut, Marina, SF.
(415) 673-3669, www.weolive.com

ALBUM COVER NOTEBOOKS, \$9.95

Green Apple Books

Giving new meaning to the words "liner notes," these repurposed record sleeves have been transformed into the keepers of your giftee's nascent raps and lovelorn lyrics. Green Apple has three floors of books and an annex of every stripe and flavor, so plan on getting lost for a few days — and emerging with an armful of amazing finds for everyone on your gift list.

506 Clement, Richmond, SF.
(415) 387-2272,
www.greenapplebooks.com

FOUR-INCH SUCCULENTS, \$7

Succulence

Haworthia, aeonium, echeveria, oh my! Snag one of these flower-producing enduring plants from this cacti shop — it even stocks two-inchers for the true budget giftee. Succulence also sells unique pots and frames, so your loved one's new plant buddy will be looking dapper indeed.

402 Cortland, Bernal Heights, SF.
(415) 282-2212

MAGIC WAND \$6 Fiddlesticks

Yes, this is really just a small-ish wooden star at the end of a thinnish wooden rod. We will not argue! But the star comes in such pretty colors, and the simple wooden-toyness of it conjures up childhood loveliness. Plus, hello — instantly anyone becomes a fairy princess or Harry Potter! Cool tyke hotspot Fiddlesticks has an array of neat matching outfits and other magical doo-dads.

508 Hayes, Hayes Valley, SF.
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Takenotsuyu Yuki Honoka "Silent Snow" sake, \$8

PHOTO BY ERIK ANDERSON

Gifts CONT.

OWL-SHAPED MUG, \$8.99

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Who-who can't resist a cup of joe from a lovable owl? Kamei's got what you need in terms of high class, unique kitchenware on the cheap. It also has out-of-the-kitchen objects — check by the front door for a stack of beautiful paper parasols for the promenading perambulator on your list.

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Let's spend the holidays shrooming! For your most cherished permagrinner (or possibly Smurf) come these beauties, small and large, in orange, gray, brown, and blue combinations. Made of sustainable wool by a couple in Nepal,

these squishy caps fit perfectly in your hand — and also fit right in with Lotus Bleu's dazzlingly patterned, natural fabric goods aesthetic.

325 Hayes, Hayes Valley, SF.
(415) 861-2700,
www.lotusbleudesign.com

TAKENOTSUYU YUKI HONOKA "SILENT SNOW" SAKE, \$8 True Sake

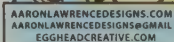
True Sake was recently anointed by The New York Times as a true original, a gem of a space specializing in nothing but sakes. Seriously, dozens of gorgeous bottles and wildly diverse flavors await you here. Our pick is this super-cute, super-fresh, super-smooth sake. Wine is so passé — put a little bow on one of these beauties and come off sophisticated.

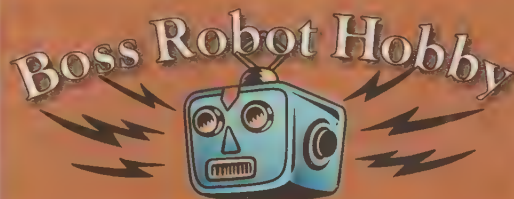
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Milton has a severe disability which clouded his eyes to the point of blindness. He was found at another shelter, being bullied by the other dogs in his crowded kennel due to his impaired vision. Our intake team spotted him! Our medical team had to remove both his eyes, but Milton has not let that slow him down. Come close, he will smell you, bound right up to you, tail wagging. Shannon, one of our Canine Care Coordinators has put it best: "He is an example of a fantastic attitude - eyeless and on pain meds, he'll happily relax in your arms while you carry him down the stairs or confidently explore his environment. He is chipper and friendly. Meet this guy once, and you'll be enamored by his gentlemanly charms."

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Spread the warm fuzzies

Opportunities for volunteers and budding philanthropists

By Caitlin Donohue
Caitlin@sfbg.com

Congratulations. Now that you're reading an article on giving back during the holidays, the healing can begin. Gentle friend, you are now free to have the warm fuzzies! Seriously, though, volunteering and making sure the presents you buy contribute to a good cause are admirable pursuits during this time of fireplace and family — but most of the organizations listed below do their thing year round. Use the season of giving to ignite a relationship with one of them that will continue long past the menorahs been packed away and Christmas tree set aflame by wandering packs of Mad Maxes.

VOLUNTEERING

ROADDAWGZ

The Tenderloin drop-in center provides a creative outlet for homeless and transitionally housed youth. It's always looking for volunteers to help with artistic and literary programs, administration, technical support, fundraising, and outreach. (415) 923-9085, www.roaddawgz.org

SF FOOD BANK

Four hundred tons of food pass through the Food Bank's warehouse each week. That's a lot of

box wrangling! This Thanksgiving, the bank's hoping to provide 35,705 families with Turkey Day dinner — so get on down to their facilities to lend a hand, no lengthy orientation or time commitment required. www.sffoodbank.org/volunteer

SF SPCA

How much is that doggy in the window? You'll have the answer to this and other questions when you become a volunteer with SF's pioneering no-kill animal shelter and its furry yearly Macy's display windows, site of 300 adoptions and \$50,000 in donations last holiday season. Greeter and matchmaker positions are available. www.sfspca.org

GLIDE CHURCH

Glide's got the goods when it comes to your soup kitchen service time this holiday season. (Hurry, spots fill quickly!) But maybe people aren't your thing. In that case, come join the church's good Samaritans who keep Boedekker Park in the Tenderloin in good working order for the TL community every third Saturday from 9 a.m.-noon. www.glide.org

LARKIN STREET YOUTH SERVICES

Calling all shopaholics — we'll

take a break from harassing you about consumerism if you'll turn your retail frenzy to a good cause. Larkin Street is looking for donations of everything from clothes to electronics to personal care items and gift certificates for its homeless youth holiday gift drive. Chip in, willya?

www.larkinstreetyouth.org

GIFTS THAT GIVE BACK

UNDER ONE ROOF

From Harvey Milk notecards to San Francisco martini glasses, Under One Roof has a wealth of kitschy-cool presents for someone who could use a little City by the Bay in their life. What's even better is that Under One Roof has been selling these things since 1990 to raise money for agencies that provide HIV/AIDS support.

518 Castro, SF.

(415) 503-2300,

www.underonerroof.org

COLE HARDWARE

Roommate needs to stop borrowing your hammer? Cole's got what you need to wrap up self-reliance for him this holiday season — and with its community partnership program, you can choose from a long list of neighborhood and national nonprofits (like local schools) to receive 10 percent of the money from your purchases.

Various locations, SF.

www.colehardware.com

CREATIVITY EXPLORED HOLIDAY ART SALE

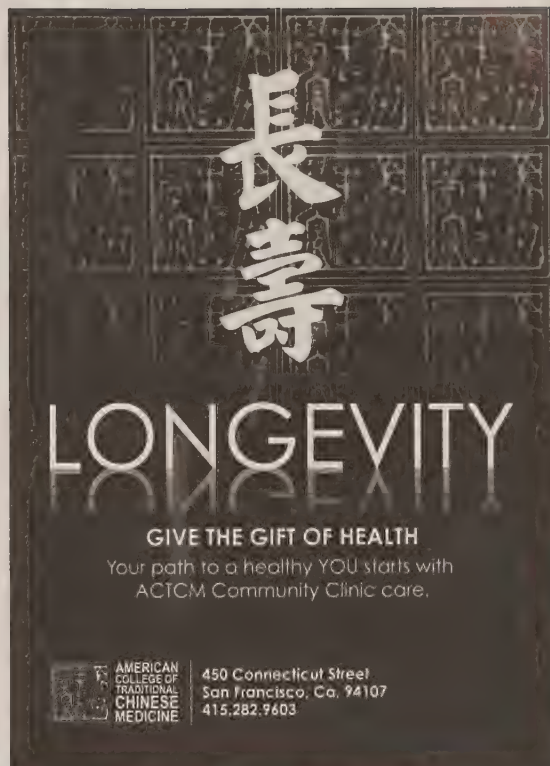
When you're developmentally disabled, the term "outsider art" takes on new meaning — but points the way to some ravishingly perceptive masterpieces. Creativity Explored provides a support center for these nontraditional Picassos, and you can lend weight to their mission by shopping their holiday art sale. Dec. 3-22, free.

Mon. and Tues. 10 a.m.-3 p.m.,
Wed through Fri, 10 a.m.-7 p.m.
Sat noon-6 p.m. 3245 16th St., SF.
(415) 863-2108,

www.creativityexplored.org

LA COCINA GIFT FAIR

The budding food entrepreneurs supported by this nonprofit will be more than happy to take the cookie-baking off your hands. Give your loved ones a box of chocolate-caramel shortbread squares or a delicious pierogi made by enterprising members of your community. Dec. 10, 4-9 p.m., free. Mission Cultural Center for Latino Arts, 2868 Mission, SF. (415) 824-2729, www.lacocinasf.org **sfbcg**



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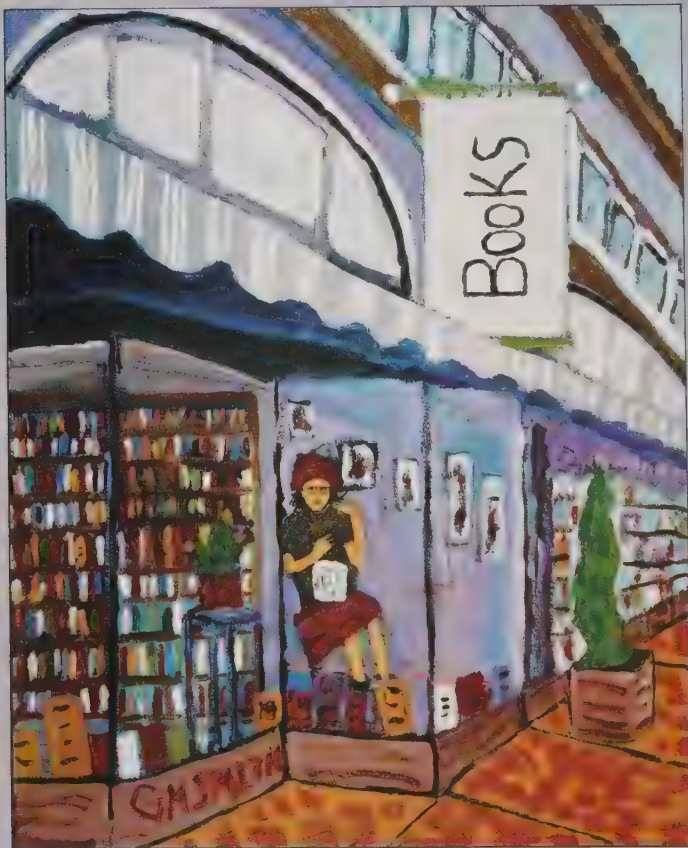
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The artwork on the front and back cover of this catalog was generously provided by Gibbs Smith, a book publisher and artist who has painted dozens of portraits of bookstores throughout the country. The front cover is his rendition of Mrs. Dalloway's in Berkeley, while the back cover recreates the exterior of Kepler's Books in Menlo Park.

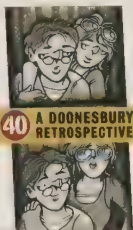


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40: A DOONESBURY RETROSPECTIVE
by G.B. Trudeau. This massive-yet-elegant celebratory anthology marks Doonesbury's 40th anniversary by examining in depth the characters that have given the strip such vitality. The volume's 1,800 beautifully displayed strips chronicled the key adventures and path crossings of the ever-evolving cast. *Andrews McMeel* (9780740797354) **\$100**



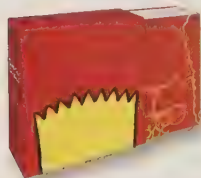
THE TATTOO CHRONICLES by Kat Von D
Visually stunning, this graphically compelling diary is jam-packed with tons of Kat's sketches, candid photographs, images of a variety of amazing finished tattoos, and her many unusual personal collections—all shot by Kat herself. *Collins Design* (9780061953361) **\$29.99**



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by Amy Sedaris. Demonstrating that crafting is one of life's more pleasurable and constructive leisure activities, America's most delightfully unconventional hostess shows that anyone with a couple of hours to kill and access to pipe cleaners can join the elite society of crafters. *Grand Central* (9780446557030) **\$27.99**



THE DAILY SHOW WITH JON STEWART PRESENTS EARTH (THE BOOK): A Visitor's Guide to the Human Race
by Jon Stewart. Take an intellectual voyage through time—a quest back to the very moment of creation—with Stewart and *The Daily Show* crew, a journey that will maybe, just maybe, help them to figure out exactly how and why everything got so irretrievably messed up. *Grand Central* (9780446579223) **\$27.99**

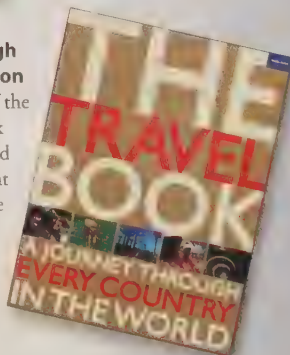


HARRY POTTER FILM WIZARDRY
by Brian Sibley. Packed with exclusive stories from the stars, production sketches, and removable facsimiles of props—your own Marauder's Map, a Weasley's Wizard Wheezes product catalog, and more—this volume is an insider's look at movie-making magic. *Collins Design* (9780061997815) **\$39.99**

ATLAS OF REMOTE ISLANDS
by Judith Schalansky. Visually stunning and uniquely designed, this wondrous book captures 50 islands that are far away in every sense—from the mainland, from people, from airports, and from holiday brochures; a rare and beautifully illustrated journey to 50 faraway worlds. *Penguin Books* (9780143118206) **\$28**



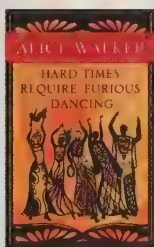
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by Lonely Planet. Highlighted by some of the finest photography in the world, this book offers a glimpse of each country's perks and quirks: when to go, what to see, how to eat it up and drink it in, and ways to immerse yourself in the life and the land. What results is a grand snapshot of our diverse and kaleidoscopic world rather than merely an encyclopedic reference. *Lonely Planet* (9781741792119) **\$50**



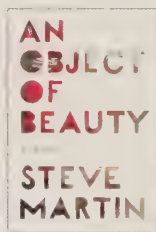
HARD TIMES REQUIRE FURIOUS DANCING

by Alice Walker. In this collection of poems, Alice Walker confronts personal and collective challenges in words that dance, sing, and heal. As Walker eloquently writes, the "empty" half of a glass holds "a rainbow that could exist only in the vacant space."

New World Library
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**AN OBJECT OF BEAUTY** by Steve Martin.

The comedian and best-selling author takes readers deep inside the New York City art world in an irresistible story that follows a charismatic young woman's ascension to cultural heights from the late 1990s to today. *Grand Central* (9780446573641) \$26.99

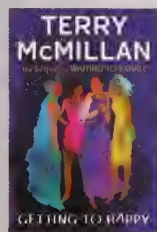
**DOCTOR ZHIVAGO** by Boris Pasternak,

translated by Richard Peavar and Larissa Volokhonsky. A rich new translation of the romantic classic from the award-winning translators of *War and Peace* and *Anna Karenina*. Adhering closely to Pasternak's original style, rhythms, and tone, this new translation of the Nobel Prize-winning novel only intensifies the fervor and immensity of the Russian Revolution. *Pantheon* (9780307377692) \$30

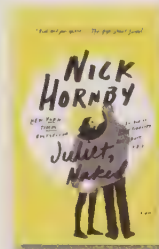
**GETTING TO HAPPY** by Terry McMillan.

The four unforgettable heroines of *Waiting to Exhale* make an exuberant return 15 years later.

Each is at her own midlife crossroads, and all four are learning to heal past hurts and to reclaim their joy and their dreams. They've exhaled; now they are learning to breathe. *Viking* (9780670022045) \$27.95

**PRIDE AND PREJUDICE: An Annotated Edition**

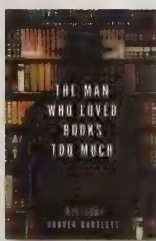
by Jane Austen, edited by Patricia Meyer Spacks. Austen's most popular novel remains today her most widely read book. Now, in this beautifully illustrated and annotated edition, distinguished scholar Spacks instructs the reader in a larger appreciation of the novel's enduring pleasures and provides analysis of all the characters. *Harvard University Press* (9780674049161) \$35



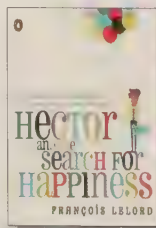
JULIET, NAKED by Nick Hornby. The bestselling novel of rock 'n' roll, super-fandom, and love, from the beloved author of *About a Boy* and *High Fidelity*. *Riverhead* (9781594484773) \$15

THE MAN WHO LOVED BOOKS TOO MUCH: The True Story of a Thief, a Detective, and a World of Literary Obsession

by Allison Hoover Bartlett. John Charles Gilkey has stolen hundreds of thousands of dollars' worth of rare books. Bookseller Ken Sanders is driven to catch him. Following this eccentric cat-and-mouse chase with suspense, insight, and humor, Bartlett plunges into a rich world of fanatical book lust. *Riverhead* (9781594484810) \$15

**HECTOR AND THE SEARCH FOR HAPPINESS**

by Francois Lelord, translated by Lorenza Garcia. This charming parable about modern life and a young Parisian psychiatrist's quest for the secret of happiness is an international bestseller now being published in America. *Penguin* (9780143118398) \$14

**THE BIG BANG SYMPHONY:**

A Novel of Antarctica by Lucy Jane Bledsoe. Antarctica is a vortex of crystalline beauty and swirling intensity that draws galley-cook Rosie Moore back year after year. But season's challenges will change her life. A humdinger of a novel set among the scientists, artists and lost souls stationed at the bottom of the world. *Terrace Books/Univ. of Wisconsin* (9780299235000) \$24.95

**CITY OF TRANQUIL LIGHT: A Novel**

by Bo Caldwell. The author of the national bestselling *The Distant Land of My Father* returns to historical Asia in this powerful novel about a young couple whose marriage and faith are put to the test when they move to revolutionary China. *Henry Holt* (9780805092288) \$25

**ANN BEATTIE: The New Yorker Stories**

by Ann Beattie. In this complete compilation of her short stories from *The New Yorker*, Ann Beattie gives subtle and wry observations on the unraveling of the American family and the myriad small occurrences and affinities that unite us. *Scribner* (9781439168745) \$30

THE BRAVE by Nicholas Evans. This powerfully written and intensely moving novel traces the legacy of violence behind the myth of the American West and explores man's quest for love and identity, the fallibility of heroes, and the devastating effects of family secrets.

Little, Brown
(9780316033787)

\$26.99



SQUIRREL SEEKS CHIPMUNK:

A Modern Bestiary by David Sedaris.

Featuring Sedaris's unique blend of hilarity and heart, this new collection of keen-eyed animal-

themed tales is an utter delight. Though the characters may not be human, the situations in these stories bear an uncanny resemblance to the insanity of everyday life.

Little, Brown
(978016038393)
\$21.99



SAFE HAVEN

by Nicholas Sparks.

A young woman hiding a dark secret in her past finds unexpected love and friendship in a small North Carolina town and must choose between a life of transient safety and riskier rewards.

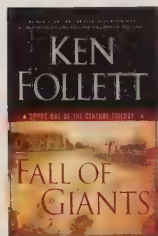
Grand Central (9780446547598)

\$25.99



FALL OF GIANTS by Ken Follett.

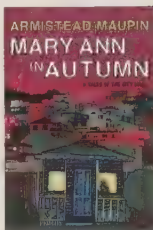
The #1 *New York Times* bestselling author returns with a magnificent new historical epic — the first in The Century Trilogy — following five families as they travel through the extraordinary events of the 20th century. *Dutton* (9780525951650) **\$36**



MARY ANN IN AUTUMN: A Tales of the City Novel

by Armistead Maupin. Over three decades in the making, Maupin's San Francisco saga rolls into a new age, still sassy, irreverent, and curious, and still exploring the boundaries of the human experience with insight, compassion, and mordant wit. *Harper* (9780061470882)

\$25.99



HELL'S CORNER by David Baldacci.

Oliver Stone and the Camel Club return!

On the night of a State Dinner honoring the

British Prime Minister, a bomb detonates in what looks like a terrorist plot. The mysterious attackers have a special target in their sights, and it's up to the Camel Club to stop them, or face the catastrophic results. *Grand Central* (9780446195522)

\$27.99



RESCUE by Anita Shreve.

Nineteen years after inexplicably leaving her family, Sheila returns, bringing long-buried questions to the surface. Shreve's tale of trespass and forgiveness, secrets and the seismic force of the truth portray a family trying to understand its fractured past to in order begin again. *Little, Brown* (9780316020725)

\$26.99



LATE FOR SCHOOL by Steve Martin,

illustrated by C.F. Payne. Celebrated writer and performer Martin and artist Payne team up to tell a story of the adventure, danger, and laughs of the journey to school. Enclosed is a CD of Martin on banjo and vocals, singing the book's story with a bluegrass twist. *Grand Central* (9780446557023)

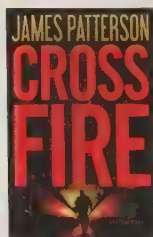
\$17.99



CROSS FIRE by James Patterson. Detective Alex Cross's wedding plans are put on hold when he is called to the scene of the assassination of two of Washington, D.C.'s, most corrupt:

a dirty congressman and an underhanded lobbyist. When the elusive gunman targets other crooked politicians, it sparks a blaze of theories — is the marksman a hero or a vigilante? *Little, Brown* (9780316036177)

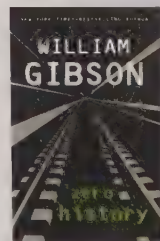
\$27.99



ZERO HISTORY by William Gibson

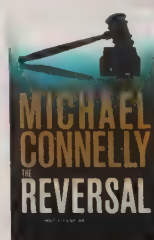
The highly anticipated new novel from the iconic visionary and author of the national bestsellers *Spook Country* and *Pattern Recognition*. *Putnam* (9780399156823)

\$26.95



THE REVERSAL by Michael Connelly.

Longtime defense attorney Mickey Haller is recruited to change stripes and prosecute the high-profile retrial of a brutal child murderer. Together, Haller and LAPD Detective Harry Bosch set off on a case fraught with political and personal danger. *Little, Brown* (9780316069489) **\$27.99**



GOOD READS

EIGHT GREAT REASONS TO SHOP AT LOCALLY OWNED BUSINESSES

1

Significantly more money re-circulates in your community when purchases are made at locally owned, rather than nationally owned, businesses:

More money is kept in the community because locally owned businesses purchase from other local businesses, service providers, and farms. Purchasing locally helps grow other businesses, as well as your community's tax base.

2

Most new jobs are provided by local businesses:

Small local businesses are the largest employer nationally.

3

Local business owners invest in community:

Local businesses are owned by people who live in this community, are less likely to leave, and are more invested in the community's future.

4

Customer service is better: Local businesses often hire people with more specific product expertise for better customer service.

5

Reduced environmental impact: Locally owned businesses can make more local purchases requiring less transportation and generally set up shop in town or city centers, as opposed to developing on the fringe. This generally means contributing less to sprawl, congestion, habitat loss, and pollution.

6

Public benefits far outweigh public costs: Local businesses in town centers require comparatively little infrastructure investment and make more efficient use of public services, as compared to nationally owned stores entering the community.

7

Encourages investment in your community: A growing body of economic research shows that in an increasingly homogenized world, entrepreneurs and skilled workers are more likely to invest and settle in communities that preserve their one-of-a-kind businesses and distinctive character.

8

Non-profits receive greater support: Non-profit organizations receive an average 350% greater support from local business owners than they do from non-locally owned businesses.

SUPPORT YOUR LOCAL INDEPENDENT BOOKSTORES!

Children's Book Recommendations

THE CARNIVAL OF THE ANIMALS

by Jack Prelutsky, illustrated by Mary GrandPré. An inspired interpretation of Camille Saint-Saëns's famous musical suite *The Carnival of Animals*. Let the lively illustrations and the fun-to-read verses — created specially for this book — bring a delightful new dimension to the music. *Knopf Books for Young Readers* (97803758645821) **\$19.99**

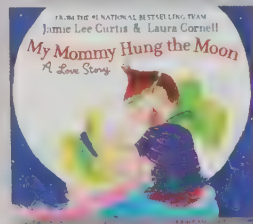


ABOVE SAN FRANCISCO by Nina Gruener, photographs by Robert Cameron. Join Cam as his imagination inspires the flight of a lifetime as he soars high above the mysterious fog, crooked Lombard Street, the iconic Golden Gate Bridge, and more. The beloved photographs of Robert Cameron and his hometown of San Francisco evoke a childlike wonder when viewed through the eyes of a young boy. *Cameron + Company* (9780918684929) **\$12.99**



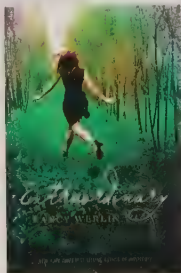
MY MOMMY HUNG THE MOON

by Jamie Lee Curtis, illustrated by Laura Cornell. The ninth picture book by the #1 *New York Times* bestselling Jamie Lee Curtis and Laura Cornell is a celebration of unconditional love between a little boy and his mommy. *My Mommy Hung the Moon* will enchant kids and parents with a celebration of unconditional love. *HarperCollins* (9780060290160) **\$16.99**



EXTRAORDINARY

by Nancy Werlin. Pheobe finds herself drawn to Mallory, the strange new kid in school, and the two girls become as close as sisters...until Mallory's older brother, Ryland, shows up. Soon Pheobe will discover that these two are visitors from the faerie realm who have come to collect on an age-old debt. *Dial Books for Young Readers* (9780803733725) **\$17.99**

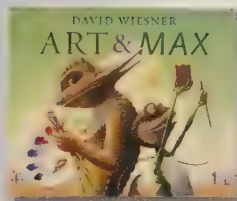


WILD ALPHABET: An A to Zoo Pop-Up Book by Dan Green. Animals literally jump off the page in this illustrated pop-up featuring 26 wild animals hiding within the pages of the book. With accompanying key facts about each animal, this is a book that readers and animal lovers of all ages will treasure and enjoy for years to come. *Kingfisher* (9780753464724) **\$19.99**



IT'S A BOOK written and illustrated by Lane Smith. Playful and lighthearted with a subversive twist that is signature Lane Smith. *It's a Book* is a celebration of the printed book for all ages. *Roaring Brook* (9781596436060) **\$12.99**





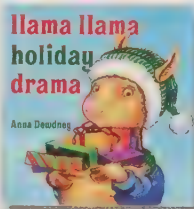
ART AND MAX written and illustrated by David Wiesner. From the three-time Caldecott medalist, a mixed-media picture book about friendship and art. Arthur is an accomplished painter; Max is a beginner. Max's first attempt with a paintbrush sends the two friends on a whirlwind trip through various artistic media. *Clarion Books* (9780618756636) **\$17.99**



MAX AND RUBY'S BEDTIME BOOK written and illustrated by Rosemary Wells. Join Max and Ruby for a bedtime story! A large format volume that bursts with Rosemary's Wells's exuberant pictures makes the perfect stage for the bunny pair's hilarious antics, and their many fans will also beg for just one more story about the beloved bunnies. *Viking Children's Books* (9780670011414) **\$17.99**

LLAMA LLAMA HOLIDAY DRAMA

Written and illustrated by Anna Dewdney. If there's one thing Llama Llama doesn't like, it's waiting. He and Mama Llama rush around, shopping for presents, baking cookies, decorating the tree...but how long is it until Christmas? Will it ever come? Llama Llama just can't wait any more! *Viking Children's Books* (9780670011612) **\$16.99**

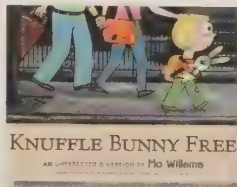


CLEMENTINE, FRIEND OF THE WEEK

by Sara Pennypacker, illustrated by Marla Frazee. In the fourth entry in this award-winning, best-selling series, Clementine learns the true meaning of friendship. *Hyperion* (9781423113553) **\$14.99**



FANCY NANCY AND THE FABULOUS FASHION BOUTIQUE by Jane O'Connor, illustrated by Robin Preiss Glasser. Come one, come all to Fancy Nancy's Fabulous Fashion Boutique! Here you can find the fanciest almost-new outfits, accessories, jewelry, and lots more. There's even a necklace with real rhinestones for sale. Ooh la la! *HarperCollins* (9780061235924) **\$17.99**



KNUFFLE BUNNY FREE

written and illustrated by Mo Willems. Everyone's favorite girl and bunny are back in the third and final book in the *New York Times* bestselling, two-time Caldecott Honor-winning Knuffle Bunny series. *HarperCollins* (9780061929571) **\$17.99**

DISNEY PRINCESS: A Royal Christmas

Now little girls can celebrate the holidays with the Disney Princesses in four brand-new stories! Starring Ariel, Aurora, Cinderella, Tiana, and their family and friends as they deck their castle halls. *Disney Press* (9781423131427) **\$12.99**



IT'S CHRISTMAS, DAVID!

written and illustrated by David Shannon. If you love Christmas, you'll understand why David is so excited this time of year. *Scholastic* (9780545143110) **\$16.99**



PHINEAS AND FERB

COMIC READER:

Hey, Where's Perry?
(9781423127819) **\$4.99**

PHINEAS AND FERB:

Dr. Doofenshmirtz's Guide to Conquering the Tri-State Area
(9781423134657) **\$4.99**

PHINEAS AND FERB:

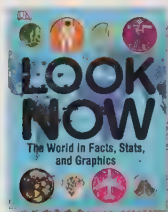
It's Ancient History!
(9781423127420) **\$4.99**

PHINEAS AND FERB:

Oh, Christmas Tree!
(9781423124016) **\$5.99**

Disney Channel's Phineas and Ferb! Spend some time with Phineas and Ferb and see just how exciting and outrageous a summer's day can really be! From *Disney Press*.





LOOK NOW

Half encyclopedia, half almanac, and 100% awesome, *Look Now* is crammed with up-to-the-minute facts, stats, and graphics to give a fascinating snapshot of our planet and what makes it tick. *DK* (9780756662868) \$24.99

NATIONAL GEOGRAPHIC LITTLE KIDS FIRST BIG BOOK OF ANIMALS

by Catherine D. Hughes. An adorable animal reference filled with fluffy and scaly creatures big and small, this appealing book uses a child-friendly format to introduce the youngest explorers to the world of wildlife. *National Geographic Children's Books* (9781426307041) \$14.95



THE CLASSIC TREASURY OF CHILDHOOD WONDERS

edited by Susan Magsamen. This rich and nostalgic book of wonders is a collection of art, literature, and activities custom-made

for the family bookshelf. It is broken into five enticing sections — Magic and Make-Believe; Outdoor Exploring; Crafts and Construction; Yummy for the Tummy; and Bedtime, Bathtime, and Dreamtime. *National Geographic Children's Books* (9781426307157) \$19.95

THE BOOK OF BAD THINGS: A Sinister Guide to History's Dark Side by Count Druffig. Some believe this much-feared volume has been present at many of the bad happenings throughout history. It's packed with dark secrets,



cryptic puzzles, and interactive extras, all framing a wealth of carefully researched factual information about bad stuff, in all its manifestations! *Kingfisher* (9780753464649) \$19.99

BEAUTIFUL OOPS by Barney Saltzberg.

This interactive book is a celebration of creative thinking that shows young readers how every mistake is an opportunity to make something beautiful. Pop-ups, lift-the-flaps, tears, holes, and smudges demonstrate the magical transformation from blunder to wonder. *Workman* (9780761157281) \$11.95



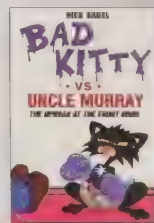
NATIONAL GEOGRAPHIC KIDS THE ULTIMATE DINOPEEDIA by Don Lessem. A visually stunning book packed with facts that kids can use to impress their friends and families. And organized by the periods that are well known to young enthusiasts:



Triassic, Jurassic, and Cretaceous. It includes every dinosaur ever discovered, and highlights 125 species in rich detail. *National Geographic Children's Books* (9781426301643) \$24.95

BAD KITTY VS. UNCLE MURRAY

by Nick Bruel. Get ready for another round of hilarious Bad Kitty cat-titude! Bad Kitty's owners are on vacation, but she's stuck at home — driving Uncle Murray crazy with shenanigans of epic proportions. *Roaring Brook* (9781596435964) \$13.99



ANGER! This terrifying tome is filled with peril, risk, and suspense. . .and it's all true! Find out about the most dangerous mathematical formula in history, visit a fast food restaurant that serves up a deadly menu, and check out the toxic terrors that live on unwashed hands. *DK* (9780756667399) \$19.99



NATIONAL GEOGRAPHIC KIDS WORLD ATLAS

edited by National Geographic. This new, compact-sized edition has the very latest maps, data, and essays about the world and all that is in it. More than 200 color images transport kids to intriguing places, and 115 pages of full-size National Geographic maps help them locate countries, cities, regions, and more. *National Geographic Children's Books* (9781426306877) \$12.95

Get Tangled Up! Sticker and picture books based on Walt Disney Studio's film *Tangled*. From *Disney Books*.

TANGLED: Rapunzel's Journal (9781423137016) \$12.99

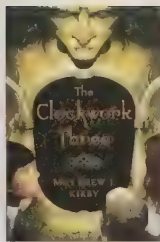
TANGLED: Rapunzel's Amazing Hair (9781423128182) \$15.99

TANGLED: Stick to Your Dreams (9781423128724) \$14.99

TANGLED READ-ALONG STORYBOOK AND CD (9781423137429) \$6.99



CLOCKWORK 3
by Matthew Kirby.
A brilliant debut novel that brings a remarkable story of three children, an enchanted green violin, and an automaton that comes to life. *Scholastic* (9780545203371) **\$17.99**



HALO by Alexandra Andornetto. Angels are sent down to save the world from the Dark Forces Bethany, an angel, unwittingly falls for Xavier, a mortal boy. Is their love a great enough power against evil? *Feiwel & Friends* (9780312656263) **\$16.99**



CLOCKWORK ANGEL
by Cassandra Clare.
Set in London in 1878, this is the first book in author Cassandra Clare's brand new trilogy, *Infernal Devices* — the amazing prequel to the *New York Times* bestselling *Mortal Instruments* series. *Margaret McElderry* (9781416975861) **\$19.99**



LEGENDARY JOURNEYS: TRAINS
by Philip Steele, illustrated by Sebastian Quigley. This is the slide-out, lift-up, see-through story of world-famous trains and railroads! Unfold the enthralling history of trains and railroads as they spread across the globe, taking you from the invention of the first steam engines to the latest magnetic suspension Maglev train. *Kingfisher* (9780753464656) **\$19.99**



TEEN CUISINE by Matthew Locricchio, photography by James Peterson. *Teen Cuisine* features over 50 mouthwatering recipes, 60 dazzling photographs, and an emphasis on fresh, nutritious ingredients for healthy eating. Also available: *The International Cookbook for Kids* and *The 2nd International Cookbook for Kids*. *Marshall Cavendish* (9780761457152) **\$22.95**



THE HEROES OF OLYMPUS, BOOK ONE: The Lost Hero by Rick Riordan.

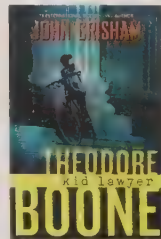
Return to the world of Camp Half-Blood with a new group of heroes in this new series from the creator of *Percy Jackson & the Olympians*. *Hyperion* (9781423113393) **\$18.99**



NIGHTSHADE by Andrea Cremer. Calla has always known her destiny: After graduating, she'll be the mate of sexy alpha wolf Ren, and together they will rule their pack. But when she violates her masters' laws by saving a human boy, Calla begins to question her fate, her existence, and the very essence of the world she has known. *Philomel Books* (9780399254826) **\$17.99**



THEODORE BOONE: Kid Lawyer by John Grisham. Thirteen-year-old Theo Boone knows every judge, policeman, and court clerk in town. He dreams of being a great trial lawyer, of a life in the courtroom. But Theo finds himself in court sooner than expected when he's dragged into a sensational murder trial. A cold-blooded killer is about to go free, and only Theo knows the truth. *Dutton Children's Books* (9780525423843) **\$16.99**



REVOLUTION by Jennifer Donnelly.

The extraordinary tale of two girls — one past, one present. Rage and grief are destroying Andi, and when she finds Alexandrine's diary from the French Revolution, she finds much needed comfort in the journal's antique pages. As words transcend paper, and time becomes blurred, Andi must decide: Is hope stronger than a broken heart? *Delacorte Books for Young Readers* (9780385737630) **\$18.99**



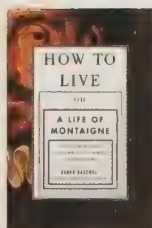
SCUMBLE by Ingrid Law. The enchanting companion to Newbery Honor Book *Savvy*. Nine years after Mibs's Savvy journey, her cousin Ledge has just turned 13... But Ledge Kale's savvy is a total dud — all he does is make little things fall apart. So his parents decide it's safe to head to Wyoming, where it's soon revealed that Ledge's savvy is much more powerful than anyone thought. *Dial Books for Young Readers* (9780803733077) **\$16.99**



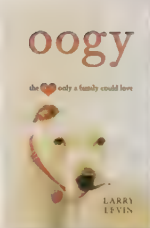
MATCHED by Ally Condie. Cassia has always trusted the Society to make the right choices for her until first Xander's face, and then Ky Markham's, appears on-screen at her matching ceremony. Cassia begins to doubt the Society's infallibility and is faced with an impossible choice between the only life she's known and a path that no one else has dared to follow. *Dutton Children's Books* (9780525423645) **\$17.99**



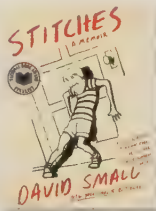
HOW TO LIVE: A Life of Montaigne in One Question and Twenty Attempts at an Answer by Sarah Bakewell. A British bestseller, this lively biography of Montaigne and spirited guide to living the examined life as he did is the perfect gift for the intelligent skeptic in anyone's life. "Splendidly conceived and exquisitely written...enormously absorbing." — *Sunday Times (London)*. *Other Press* (9781590514252) \$25



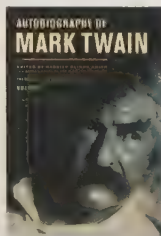
OOGY: The Dog Only a Family Could Love by Laurence Levin. The heartwarming and redemptive story of a pit bull puppy brought back from the brink of death, and of the family — determined to rescue this dog against all odds — who took Oogy home and made him one of their own. *Grand Central* (9780446546317) \$19.99



STITCHES: A MEMOIR by David Small. The best-selling children's book illustrator offers an unflinching graphic memoir of a 14-year-old boy who discovers that a supposedly harmless operation has transformed him into a virtual mute — a vocal cord removed, his throat slashed and stitched. Small graphically portrays the difficult road to physical, emotional, and artistic recovery. *W.W. Norton* (9780393338966) \$15.95



AUTOBIOGRAPHY OF MARK TWAIN by Mark Twain. Mark Twain wrote his life story with strict instruction that these texts remain unpublished for 100 years so when they came out, he would be "dead, and unaware, and indifferent" and therefore free to speak his mind. With the 100th anniversary of Twain's death, here for the first time is his uncensored autobiography in its entirety. *UC Press* (9780520267190) \$34.95



FAB: The Life of Paul McCartney by Howard Soanes. The first exhaustive biography of the legendary musician tells Sir Paul's whole life story, from childhood to present day, from working-class Liverpool beginnings to the cultural phenomenon that was The Beatles to his many solo incarnations. *Da Capo* (9780306817830) \$29.95



CLEOPATRA: A LIFE by Stacy Schiff. The Pulitzer Prize-winning biographer brings to life the most intriguing woman in the history of the world: Cleopatra, the last queen of Egypt. Schiff here boldly separates fact from fiction to capture the true life of a magnetic queen whose death ushered in a new world order. *Little, Brown* (9780316001922) \$29.99



LIFE by Keith Richards. The long-awaited autobiography of the guitarist, songwriter, singer, and founding member of the Rolling Stones. With his trademark disarming honesty, Richards brings the story of a life fans have all longed to know more of — unfettered, fearless, and true. *Little, Brown* (9780316034388) \$29.99



GROWING UP LAUGHING: My Story and the Story of Funny by Marlo Thomas. The best-selling author and beloved actress shares heartwarming stories of a life filled with laughter, and interviews America's best known comedians on the funny in their lives. *Hyperion* (9781401323912) \$26.99

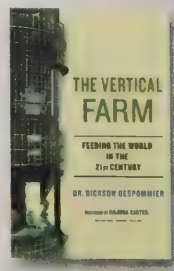
MORAL GROUND: Ethical Action for a Planet in Peril edited by Kathleen Dean Moore and Michael P. Nelson. Bringing together the testimony of over 80 visionaries — theologians and religious leaders, scientists, elected officials, business leaders, naturalists, activists, and writers — this book presents a diverse and compelling call to honor our individual and collective moral responsibility to our planet. *Trinity University Press* (9781595340665) \$24.95



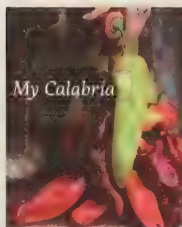
AND THE PURSUIT OF HAPPINESS by Maira Kalman. With her trademark style, wit, sensitivity, and spontaneity, author and artist Kalman guides readers through a whirlwind tour of American democracy and explains how it works. *Penguin Press* (9781594202674) \$29.95



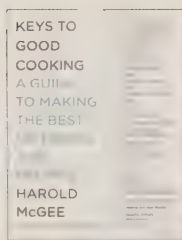
THE VERTICAL FARM: Feeding the World in the 21st Century by Dr. Dickson Despommier. From one of the world's leading experts in environmental stability and sustainability comes a truly original and inspiring look at the global importance of taking indoor farming to the next level. *St. Martin's / Thomas Dunne Books* (9780312611392) \$25.99



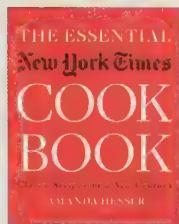
MY CALABRIA: Rustic Family Cooking from Italy's Undiscovered South by Rosetta Costantino with Janet Fletcher. The first cookbook from this little-known region of Italy celebrates the richness of the region's landscape and the allure of its cuisine, featuring recipes for easily accessible, fresh-from-the-garden Italian food from a Calabrian native. *W.W. Norton* (9780393065169) \$35



KEYS TO GOOD COOKING: A Guide to Making the Best of Foods and Recipes by Harold McGee. The foremost expert on the science of cooking and author of the acclaimed culinary bible *On Food and Cooking* offers answers to many kitchen conundrums in one easy-to-use volume. *Penguin Press* (9781594202681) \$35



THE BLUE CHAIR JAM COOKBOOK by Rachel Saunders. The definitive jam and marmalade cookbook of the 21st century. In addition to over 100 recipes and gorgeous photography, Oakland master jam artisan Rachel Saunders shares her technical preserving knowledge and unique perspective on fruit. *Andrews McMeel* (9780740791437) \$35

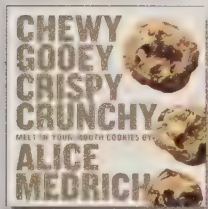
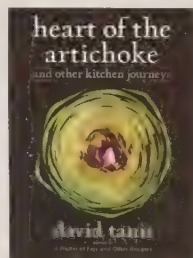


THE ESSENTIAL NEW YORK TIMES COOKBOOK: Classic Recipes for a New Century by Amanda Hesser. The *Times* food columnist, brings her signature voice and expertise to this compendium of influential and delicious recipes from chefs, home cooks, and food writers – all the best from 150 years of distinguished food journalism. *W.W. Norton* (9780393061031) \$40

IN THE KITCHEN WITH A GOOD APPETITE: 150 Recipes and Stories About the Food You Love by Melissa Clark. James Beard award-winning *New York Times* food writer Melissa Clark offers an inviting, easy, and delectable collection of recipes and stories. *Hyperion* (9781401323769) \$27.50



HEART OF THE ARTICHOKE AND OTHER KITCHEN JOURNEYS by David Tanis. One of the most original voices in American cooking, and long-time chef at Chez Panisse, Tanis opens this soulful, fun-to-read cookbook with his own private food rituals, then he follows with 20 incomparable menus (five per season) that serve four to six. Full color. *Artisan* (9781579654078) \$35

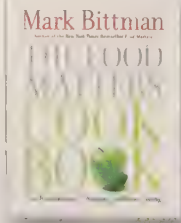


CHEWY GOOEY CRISPY CRUNCHY: Melt-In-Your-Mouth Cookies by Alice Medrich. From new spins on classic recipes, including chocolate-chip cookies and brownies, to delectable 2-point treats for Weight Watchers, to cookies to make with kids, award-winning baker Medrich brings bliss to every dessert table. Full color. *Artisan* (9781579653972) \$25.95



THE WILD TABLE by Connie Green and Sarah Scott. A captivating cookbook by a renowned forager of wild edibles, with more than 100 sumptuous recipes and full-color photographs. *Viking Studio* (978067002267) \$40

NOMA: A Time and Place in Nordic Cuisine by René Redzepi. An exclusive look at one of the most innovative restaurants in the world, Noma, and its influential head chef René Redzepi. Includes over 90 recipes, each created by Redzepi and served at his Copenhagen restaurant. *Phaidon* (9780714859033) \$49.95



THE FOOD MATTERS COOKBOOK: 500 Revolutionary Recipes for Better Living by Mark Bittman. The follow-up to Mark Bittman's bestseller *Food Matters* offers 500 recipes that will save your health and the planet. *Simon & Schuster* (9781439120231) \$35

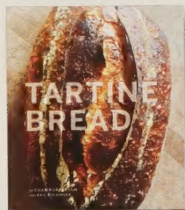
JAMIE'S AMERICA: Easy Twists on Great American Classics, and More by Jamie Oliver. International food icon Jamie Oliver gets to the heart of great American food while putting his own spin on the best of American home cooking. *Hyperion* (9781401323608) \$37.50



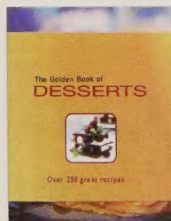
HARVEST TO HEAT: Cooking with America's Best Chefs, Farmers and Artisans by Darryl Estrine and Kelly Kochendorf, foreword by Alice Waters. Celebrating the unique collaboration between chefs and food artisans, including regional chefs Charles Phan (The Slanted Door), Elisabeth Prueitt (Tartine Bakery), Doug Keane (Cyrus), and the local farmers who supply them each day. *Taunton Press* (9781600852541) **\$40**



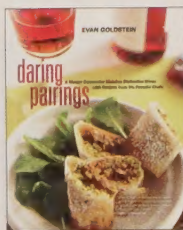
TARTINE BREAD by Chad Robertson. From the co-owner of Tartine Bakery in San Francisco comes the book of the season for any bread-maker. A hundred photographs from years of testing, teaching, and recipe development provide step-by-step inspiration, while recipes provide inspiration for using up every delicious morsel. *Chronicle* (9780811870412) **\$40**



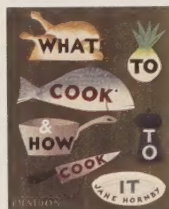
THE GOLDEN BOOK OF DESSERTS by Carla Bardi and Rachel Lane. Serving more than 250 delectable dessert ideas ranging from flans, custards, and meringues to layer cakes, puddings, soufflés, and pastries, the authors provide many step-by-step sequences that clearly explain basic techniques for home cooks. *Barron's* (9780764163616) **\$29.99**



DARING PAIRINGS: A Master Sommelier Matches Distinctive Wines with Recipes from His Favorite Chefs by Evan Goldstein. In this companion to the acclaimed *Perfect Pairings*, Master Sommelier Goldstein ventures into wine's new frontiers, exploring the flavors and pairing potential of 36 distinctive grapes from around the world. Thirty-six star chefs present recipes specially tailored to Goldstein's wine selections. *University of California* (9780520254787) **\$34.95**



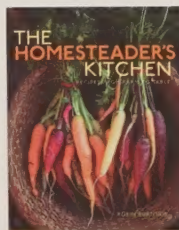
WHAT TO COOK AND HOW TO COOK IT by Jane Hornby. The ultimate step-by-step book for anyone who wants to cook their favorite meal to perfection, with 100 clear and simple recipes for everyone's favorite dishes, from spaghetti carbonara to the perfect roast chicken or prawn pad thai. Over 800 photographs show the steps and ingredients for each recipe. *Phaidon* (9780714859583) **\$39.95**



THE GUIDE TO WEST COAST CHEESE by Sasha Davies. Cheesemonger Davies chronicles hundreds of delicious cheeses with origins up and down the West Coast. Rich with information, this guide examines key factors that influence the distinctive character of every cheese, and includes beverage pairing ideas, serving suggestions, and fascinating features on cheesemaking and individual producers. *Timber Press* (9781604690903) **\$18.95**



THE HOMESTEADER'S KITCHEN by Robin Burnside. This volume features more than 100 easy-to-follow recipes that inspire cooks to make nutritious meals, tasty embellishments, and luscious desserts for everyday fare as well as special occasions. Vegan alternatives are also included, making *The Homesteader's Kitchen* right for any lifestyle. *Gibbs Smith* (9781423600589) **\$19.99**



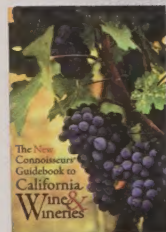
TYLER FLORENCE FAMILY MEAL by Tyler Florence. The celebrated chef and Food Network star shares an all-new collection of bold and exciting recipes for his signature comfort food with a twist, along with heart-warming stories of his personal and professional families. *Rodale* (9781605293387) **\$35**



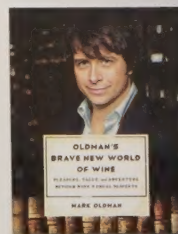
AVEC ERIC by Eric Ripert. *Avec Eric* follows star chef Eric Ripert as he explores the culinary traditions of various countries and creates dishes that celebrate the bounty of each one. The book features 125 recipes and more than 400 photos. *John Wiley & Sons* (9780470889350) **\$34.95**



THE NEW CONNOISSEURS' GUIDEBOOK TO CALIFORNIA WINE AND WINERIES by Charles E. Olken. The successor to the best-selling guide to California wine, this is an encyclopedia, atlas, and buying guide combined in one. Now organized into eight regions it's been completely rewritten and expanded to provide up-to-date information on the wine industry — its history, grapes, winemaking, terminology, geography, and leading wineries. *University of California* (9780520253131) **\$27.50**

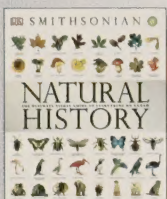


OLDMAN'S BRAVE NEW WORLD OF WINE: Pleasure, Value, and Adventure Beyond Wine's Usual Suspects by Mark Oldman. PBS wine guru Oldman uses insightful prose, hilarious anecdotes, and ingenious graphics to reveal the secret wines that everyone wishes they were drinking. *W.W. Norton* (9780393334845) **\$19.95**



NATURAL HISTORY

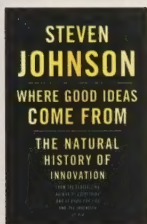
A landmark in reference publishing overseen and authenticated by the Smithsonian Institution, *Natural History* presents an unrivaled visual survey of Earth's



natural history, looking at every kingdom of life, from bacteria, minerals, and rocks to fossils, to plants and animals. *DK* (9780756667528) \$50

WHERE GOOD IDEAS COME FROM:
The Natural History of Innovation

by Steven Johnson. One of our most innovative, popular thinkers takes on — in exhilarating style — one of our key questions: Where do good ideas come from? *Riverhead Books* (9781594487712) \$26.95

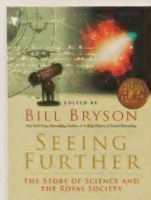


INFINITE CITY: A San Francisco Atlas

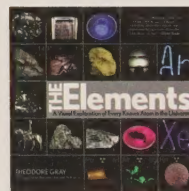
by Rebecca Solnit. With color maps of San Francisco as experienced by different inhabitants, Solnit takes us on a tour that will change the way we think about place. Breathtakingly original, with its seemingly unlimited landmarks and treasures, this atlas of the imagination invites us to search out the layers of the city that carry meaning for us. *University of California* (9780520262492 cloth, 9780520262508 paper) \$49.95/\$24.95

SEEING FURTHER: The Story of Science
and the Royal Society

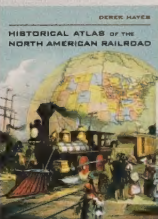
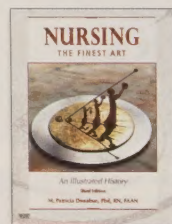
edited by Bill Bryson. Take a guided tour through the great discoveries, feuds, and personalities of modern science in this impressive compendium that features contributions from well-known scientists and science-fiction writers. *William Morrow* (9780061999765) \$35

THE ELEMENTS: A Visual Exploration
of Every Known Atom in the Universe

edited by Theodore Gray. Based on five years of research and photography, the pictures in this book make up the most complete, visually arresting representation available to the naked eye of every atom in the universe, organized in order of appearance on the periodic table. Also available is *The Photographic Card Deck of the Elements*. *Black Dog & Leventhal* (book 9781579128142 deck 9781603761987) \$29.95/\$24.95

NURSING, THE FINEST ART, AN ILLUSTRATED
HISTORY 3rd Edition by M. Patricia Donahue.

Take a fascinating, vibrantly illustrated journey through nursing! This new edition traces the social, political, and economic history of nursing from its origins through contemporary practice, with over 400 fine art images and unique timelines that offer an 'at a glance' view of nursing through the ages. *Elsevier Health Sciences* (9780323053051) \$59.95



HISTORICAL ATLAS OF THE NORTH AMERICAN RAILROAD

by Derek Hayes. The history of the North American railroad from its origins to Amtrak and the modern freights driving today's railroad revival. Nearly 400 old maps, plus historical photos, brochures, and posters, combine to provide a new perspective on our railroad history. Also pictured is the award-winning *Historical Atlas of California* by the same author. *University of California* (9780520266162 / 9780520262585) \$39.95 each

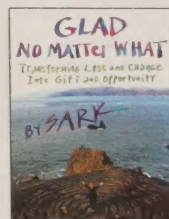


WHAT GOOD IS GOD? In Search of a Faith that Matters by Philip Yancey. Journalist Yancey examines the practical value of belief in God. His search for the answer to this question takes him to some amazing settings around the world where he meets those in desperate need of assurance that their faith really matters. *Faithwords* (9780446559850) \$23.99



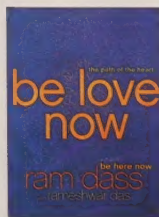
GLAD NO MATTER WHAT by SARK.

This book serves as a map, guidebook, and step-by-step strategy for profound, positive transformation when grief and sadness seem overwhelming, and it shows how to skillfully work with those feelings and access their significant healing power. *New World Library* (9781577319351) \$18.95



RUMI: THE BIG RED BOOK:

The Great Masterpiece Celebrating Mystical Love and Friendship edited by Coleman Barks. Considered one of the greatest works of World literature, *The Big Red Book* is a masterpiece by Rumi, the medieval Sufi mystic who is the most popular poet in America. *HarperOne* (9780061905827) \$29.99



BE LOVE NOW: The Path of the Heart

by Ram Dass and Rameshwar Das. The third book in a spiritual trilogy that spans a four-decade pilgrimage across cultures and traditions, *Be Love Now* shows the way to unconditional spiritual love. *HarperOne* (9780061961373) \$27.99

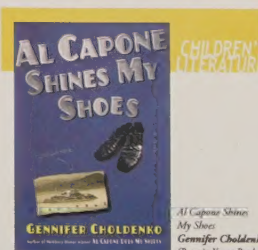
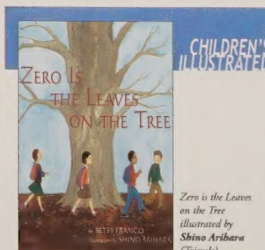
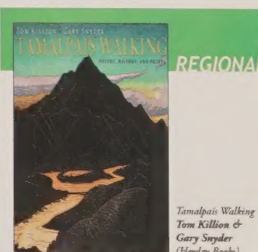
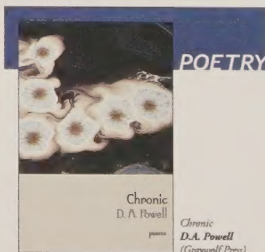
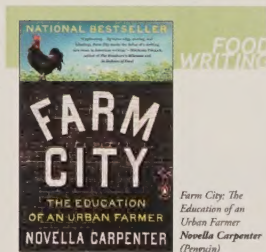
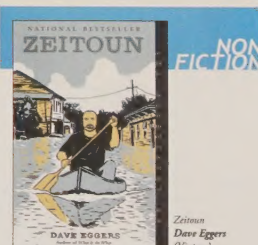
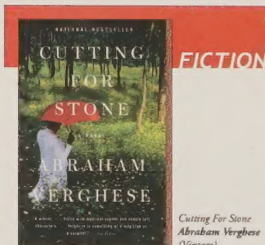


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Honoring books published in 2009 and written or illustrated by Northern California authors and artists

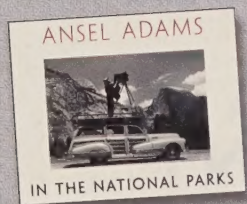
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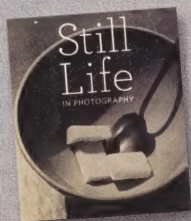
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Promoting the vitality, diversity and prosperity of independent bookselling as essential to the life of our communities and crucial to the dissemination of ideas in our society.



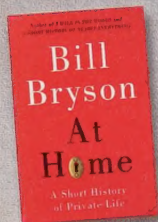


ANSEL ADAMS IN THE NATIONAL PARKS: Photographs from America's Wild Places by Ansel Adams, edited by Andrea Stillman. With more than 200 photographs, this volume is the most comprehensive collection of Adams' photographs of America's national parks and wilderness areas. Edited and with commentary by the foremost expert on Adams' work, it includes quotations by Adams on the making of numerous photographs.
Little, Brown (9780316078467) \$40



STILL LIFE IN PHOTOGRAPHY by Paul Martineau.

The genre of still life is considered from a wide range of visual perspectives as it spans the history of photography from the early 19th century to the present.
Getty Publications (9781606060339) \$24.95

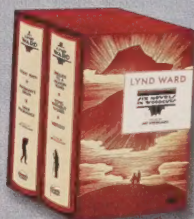


AT HOME: A Short History of Private Life by Bill Bryson.

The author of *A Walk in the Woods* takes a fascinating historical excursion of domestic life, revealing the centuries of history that dwell in every nook and cranny of your home. *Doubleday* (9780767919388) \$28.95

LYND WARD BOXED SET edited by Art Spiegelman.

A first from The Library of America: Art Spiegelman presents a stunning new two-volume edition of the complete wordless novels of Lynd Ward, the classic Depression-era books that gave birth to the modern graphic novel. *The Library of America* (9781598530827) \$70



MY PASSION FOR DESIGN by Barbra Streisand.

A culmination and reflection of Streisand's love of American architecture and design between the 18th and 20th centuries, this volume contains many of her own photographs of the rooms she has decorated, her art and furniture collections, and her ravishing gardens.

Viking (9780670022137) \$60



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